UNIVERSAL WEEKLY
VOL. 21 NO. 18
JUNE 13, 1925

Newest Universal Star
JACK DAUGHERTY
in
"The Scarlet Streak"
by Isadore Bernstein
Just going into production under Henry McRae's direction

CHARLEY PUFFY

Fill your house with laughter and the morning after you'll bank big coin!

He's an honest-to-goodness, joyous, compelling merrymaker, and is rapidly building a real following. Watch his progress — and your receipts at the b. o.

ONE-REEL COMEDIES — 52 PER YEAR

Produced and Released by UNIVERSAL

Bluebird Comedies

Maintain Your Independence

WITH

UNIVERSAL'S COMPLETE SERVICE CONTRACT

READ

Carl Laemmle's Message on the Following Pages

Also See Page 13

Fair Warning To

No. 438,---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

I WANT to emphasize the fact that I do not know how long I can keep open for you the most amazing offer ever made in the picture business. I refer to the Universal Complete Service Contract.

I may withdraw it any day. But all exhibitors who have signed it before that day will be entitled to its full benefits. In other words, withdrawal of my offer will not withdraw or cancel or affect contracts signed to date.

You have my promise that I will keep the offer open as long as I can do so, but the truth is that I have no way of knowing how long Universal can stand the financial drain of such an offer.

Every small exhibitor who signs for a complete Universal service will get approximately two and a half shows for little more than he has been paying for one show. He will have the call on 26 Jewels (including the "Signal Tower" group and the glorious First White List), 26 Western features (including the Hoot Gibsons, the Hoxies and the Desmonds), 6 serials ("The Fast Express," "The Iron Man," "Wolves of the North," "The Riddle Rider," "The Great Circus Mystery," and "The Fighting Ranger"), 6 "Fast Steppers," 12 "Leather Pushers," 52 Century Comedies, 6 Baby Peggy Comedies, 52 Universal 1-reel Comedies, and 52 Mustang Westerns.

If you sign the contract, you will have a shower of the best and cleanest pictures in the world thrown at your very

Small Exhibitors

head at a cost of next to nothing. I am doing this to help you keep your head above water, to encourage you, to stiffen your backbone!

Well, the contracts are pouring in. They are coming ten times as fast as I thought they would. I knew this was a great idea for exhibitors but I did not appreciate its real greatness until I began to hear from the exhibitors direct. Some of them tell me it is a Godsend. Some say they would have closed their houses or sold out for a song if this unexpected piece of luck had not come along just when it did.

I dont believe any producer has ever heard the fine things I have heard since I inaugurated this plan. Some of the exhibitors in the very small towns are getting this entire Universal service for LESS THAN IT COSTS UNIVERSAL TO HANDLE THE FILM. Why shouldn't they shout? Why shouldn't they call it a Godsend?

But, like most good things it may not last forever. So I want to give you fair and honest warning that if you want to cash in on this thing you've got to speed up your action and buy on the first call.

Maybe it's a crazy offer. Maybe it will cost Universal a huge sum, but if it serves to keep your house alive, if it gives you the courage to go on fighting for your business life, it will pay me in the long run.

Dont wait for the Universal salesman to visit your town. Either go to the nearest Universal exchange or write or telegraph and find out all about the Universal Complete Service Contract. BUT DO IT THIS VERY DAY!

The 20th Century travels a mile a minute---

And the Gar Wood IV beat that

REGINALD DENNY in I'LL SHOW YOU THE TOWN

From Elmer Davis' novel

A HARRY POLLARD PRODUCTION

Beats 'em all!

Critics Rave Over It!
Exhibitors Cheer It!

The highest-powered, fastest moving comedy drama ever built!

HIGH EXPLOSIVE!

"One of the brightest pictures of the season. Zipping along at a fast pace—releasing an assortment of high-explosive laughs. Denny is winning a high place for himself in the esteem of his public. Puts over the laugh wallops in up-to-the minute comedy. Denny has reached the heights. For first runs or any type of house.

—Motion Picture News

SURE-FIRE!

"It will make the trade sit up and take notice. Will make any theatre rock with laughter—and almost continuously. This picture is sure-fire entertainment anywhere."

—Editorial by Wm. H. Johnson,
Motion Picture News

IT CAN'T MISS!

"Gallops along in a state of high comedy that is sure to double them up with laughter, A scream—winds around to a sure-fire comedy finish that can't miss. First rate all around comedy entertainment."

—Film Daily

A CLEAN-UP!

"Great Universal Jewel entertainment picture. The finest sort of entertainment. Packed from beginning to end with chuckles and roars of laughter. We predict that it will break at least a few theatre records. Book it and exploit it for a clean-up!"

—Moving Picture World

BEAT ALL RECORDS!

"You have one of the best bets of the year... Never have I heard such round of applause! Million per cent audience picture—packed house ate it up. Beat all records for attendance and admission!"

—T. F. McCoy, Mgr.,
Florence Theatre,
Pasadena, Calif.

SUPER-ATTRACTION!

"Super laughing hit of the year—proved super box office attraction as number of paid admissions exceeded anything heretofore by more than five hundred people. Look for record-breaking week."

—John P. Goring, Mgr.,
Forum Theatre,
Los Angeles, Calif.

But REGINALD DENNY in "I'LL SHOW YOU THE TOWN" leaves them all behind

America's Finest!

54 of the finest feature pictures the industry has ever produced—all from Universal. White Pictures! White Contracts! White Treatment!

UNIVERSAL'S 2nd whi

Presented by Carl Laemmle

8 BLUE STREAK WESTERNS starring JACK HOXIE

NORMAN KERRY in 3 SPECTACULAR PICTURES

SPECTACULAR MELODRAMA The STILL ALARM

2 LAVISH LOVE DRAMAS starring MARY PHILBIN

8 BLUE STREAK WESTERNS starring ART ACORD

The novelty sensation NORMAN KERRY starring in BEAUTY and the BRUTE

5 starring REGINALD DENNY

REX BEACH'S The Goose Woman

6 starring HOOT GIBSON

HOUSE PETERS in 2 Great Melodramas

The White Hope of the Industry!

ONWARD to new and greater successes marches this spectacular array of Universal feature product for 1925-26. Under this banner of the Second White List have been assembled the combined efforts of famous authors, outstanding stars and successful directors. Here is found product that has variety and power—pictures that will earn money in any type and size of house. Exhibitors that have this unparalleled material working for their box-offices are already assured of a year noteworthy for its profits and audience satisfaction. Make 1925-26 your biggest year. See your Universal Exchange today!

NIVERSAL HAS THE PICTURES

Telling the World abo

Your Guide to the Best Pictures for 1925-26

30 UNIVERSAL JEWEL PICTURES

The Finest and Highest Type of Motion Picture Presented Anywhere

NAME OF PICTURE	NAME OF STAR	DIRECTOR	AUTHOR
California Straight Ahead	Reginald Denny	A Harry Pollard Production	Byron Morgan
The Goose Woman	Jack Pickford, Louise Dresser, Constance Bennett	A Clarence Brown Production	Rex Beach
Spook Ranch	Hoot Gibson	Directed by Edward Laemmle	Raymond Shrock and Edward Sedgwick
Siege	Virginia Valli, Eugene O'Brien	A Svend Gade Production	Samuel Hopkins Adams
Lorraine of the Lions	Norman Kerry with Patsy Ruth Miller	Edward Sedgwick Production	Story by Isidore Bernstein
The Teaser	Laura La Plante with Pat O'Malley	Directed by William A. Seiter	Play by Adelaide Matthews and Martha M. Stanley
The Storm Breaker	House Peters	Directed by Edward Sloman	Novel by Charles Guernon
Where Was I?	Reginald Denny	Directed by William A. Seiter	Story by Edgar Franklin
The Arizona Sweepstakes	Hoot Gibson	Directed by Clifford Smith	Charles A. Logue
The Home Maker	Alice Joyce, Clive Brook	A King Baggot Production	Dorothy Canfield
The Little Giant	Glenn Hunter	A Will Nigh Production	Story by Hugh McNair Kehler
The Beautiful Cheat	Laura La Plante with Alexander Carr	Directed by Edward Sloman	Story by Nina Wilcox Putnam
Stella Maris	Mary Philbin	A Charles Brabin Production	William J. Locke
My Old Dutch	May McAvoy, Pat O'Malley with Jean Hersholt, Cullen Landis	A Lawrence Trimble Prod.	Albert Chevalier and Arthur Shirley
A Hero on Horseback	Hoot Gibson	Directed by Herbert Blache	Novel by Wm. McLeod Raine
The Whole Town's Talking	Reginald Denny	A Harry Pollard Production	Play by John Emerson and Anita Loos
On the Frontier	Norman Kerry	Edward Sedgwick Production	Ralph Spence
Peacock Feathers	Jacqueline Logan Cullen Landis	A Svend Gade Production	Novel by Temple Bailey
Two Blocks Away	George Sydney Charles Murray	To be announced	Stage Play by Aaron Hoffman
Kings Up	Hoot Gibson	Directed by Edward Laemmle	Ralph Spence
The Man from Outside	House Peters	Directed by Edward Sloman	James Richardson
Sally In Our Alley	Mary Philbin	A Charles Brabin Production	Johns Chickering
This Way Out	Reginald Denny	To be announced	Novel by Frederick Isham
The Love Thrill	Laura La Plante	To be announced	Byron Morgan
Chip of the Flying U	Hoot Gibson	Directed by Herbert Blache	Novel by B. M. Bowers
Under Western Skies	Norman Kerry	To be announced	Richard Jason
The Still Alarm	To be announced	Directed by Edward Laemmle	Harvey O'Higgins Play by Joseph Arthur and A. C. Wheeler
Sporting Life	All-Star Cast	Maurice Tourneur Production	Drury Lane Melodrama by Seymour Hicks and Cecil Raleigh
His People	Alexander Carr	To be announced	Story by Isidore Bernstein
The Calgary Stampede	Hoot Gibson	Directed by Herbert Blache	Story by Richard Jason

54
WHITE PICTURES
◇
WHITE CONTRACTS
◇
WHITE TREATMENT

ut Universal Pictures

arl Laemmle presents UNIVERSAL'S

2nd White List

24 Blue S

8 *Starring* ART ACORD

with REX, the wonder dog, and Buddy, the human horse.

"Sky High Corral"
"Western Pluck"
"Triple Action"
"Rustlers' Ranch"
"The Circus Cyclone"
"The Scrappin' Kid"
"The Terror"
"Out of the Flood"

8 *Starring* JACK HOXIE

"Two Fisted Jones"
"Bustin' Through"
"The Fighting Peacemaker"
"Lightning Jack"
"Looking for Trouble"
"The Border Sheriff"
"The Demon"

and the big Special Western novelty

"The WHITE OUTLAW"

with SCOUT, the equine marvel, and BUNK, the canine sensation, and an excellent cast.

With this added box-office feature:

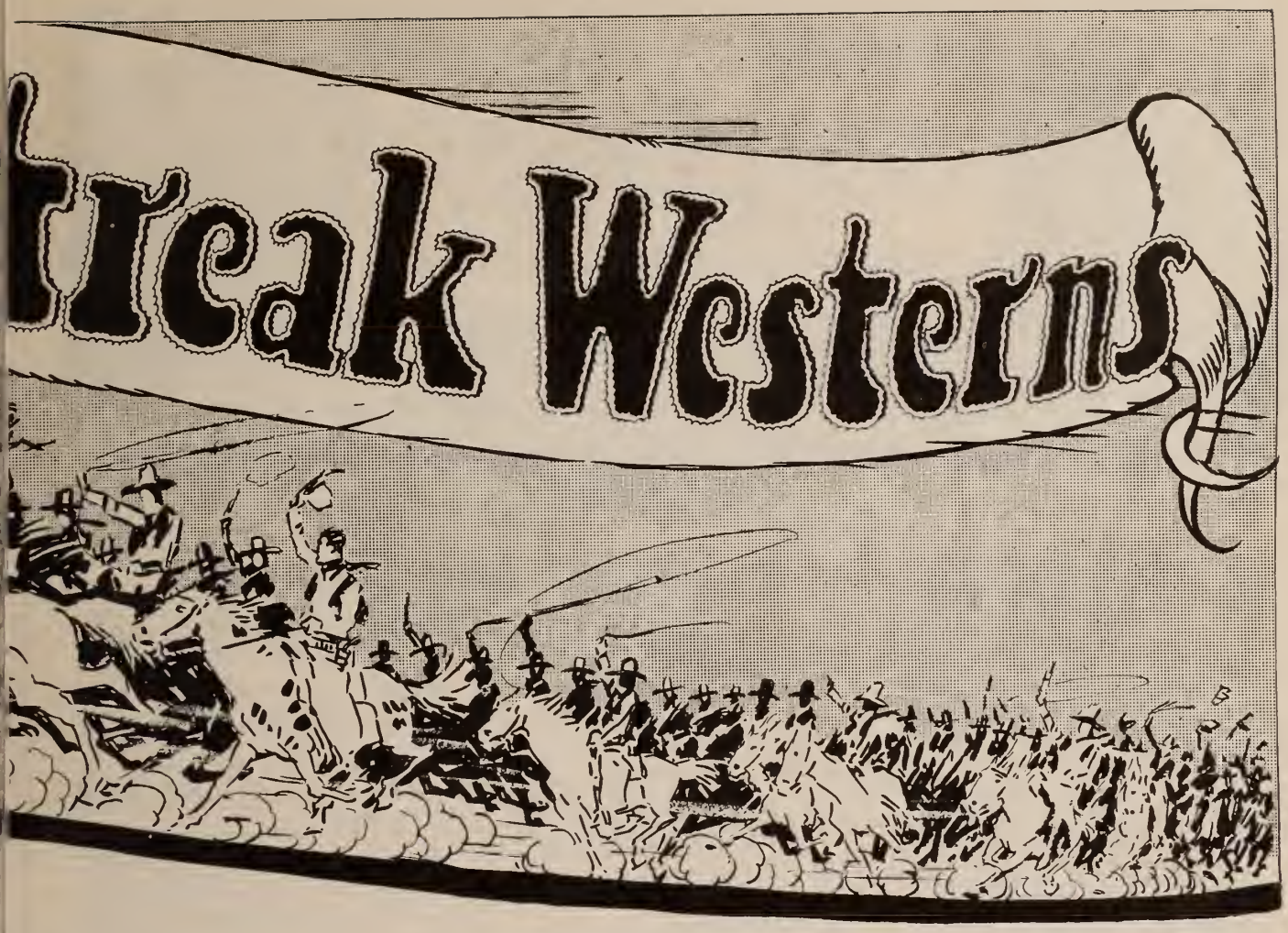
UNIVERSAL'S FAMOUS RANCH RIDERS

8 JOSIE SEDGWICK

rip-roaring western featuring outstanding stars of western drama including

and other stars soon to be announced.

"The Call of Courage"
"The Desperate Game"
"The Blue Blazers"
"Chasing Trouble"
"Daring Days"
"The Escape"
"Bucking the Truth"
"The Boundary Line"



"BREAD AND BUTTER PICTURES" IS RIGHT!

"THERE IS NOTHING MY AUDIENCES LIKE AS MUCH AS YOUR WESTERNS. THEY ARE MY BREAD-AND-BUTTER PICTURES. IF EVERY ATTRACTION I PLAYED WAS UP TO THE DRAWING POWER OF THESE, THE SUN WOULD SHINE 24 HOURS A DAY FOR ME."

—J. L. CALVIN, CALVIN THEATRE, Washington, Mo.

This year's Western line-up surpasses all its predecessors with a bang! Twenty-four of the finest action-pictures that big stars, fine direction and crackling stories can make. A big special, "The White Outlaw," included in the Hoxie group at no additional cost.

roduced and Distributed by UNIVERSAL

The
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PAUL GULICK
EDITOR
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Vol. 21 JUNE 13, 1925 No. 18

UNIVERSAL MOVIEGRAMS

UNIVERSAL has purchased Arthur Stringe's Saturday Evening Post story, "The Cow Girl." It will be used for one of the Josie Sedgwick Blue Streak western pictures on the Second White List.

BERTRAM JOHNS, noted technician and research expert, has been engaged by Universal to supervise the technical details and costuming of three productions on the Second White List in which it is most necessary that the English atmosphere be faultless and exact. These productions are "My Old Dutch," a story laid in England among the coster class; "Stella Maris," in which the action takes place in London and a suburban seaside country estate, and "Sporting Life," which is being directed by Maurice Tourneur.

THE moving picture title of Charles Guernon's novel, "The Titans," which House Peters has completed at Universal City under the direction of Edward Sloman, will be "The Storm Breaker." The cast includes Ruth Clifford, Nina Romano, who in private life is Mrs. Lou Tellegen, Ray Hallor, Jere Austin, Lionel Belmore and Gertrude Claire.

WITH each new engagement the cast of "Stella Maris" takes on more extraordinary proportions Universal announces the selection of Elliott Dexter for the role of John Risca. Several years ago, before his enforced retirement, Dexter was admitted to be the leading male star of the screen. Charles Brabin, who will direct Mary Philbin in this William J. Locke story, is congratulating himself on securing the services of Elliott Dexter. There are three more important roles to be filled.

N. Y. Strand and Capitol To Play Universal Jewels

"I'll Show You the Town," "The Teaser" and "Siege" to Have Broadway Runs Commencing June 7th.

THREE Universal-Jewel productions are to be shown on Broadway during the next few weeks, two in the Strand Theatre and one in the Capitol. One of the pictures playing the Strand will follow its Broadways run with a second week in the Brooklyn Strand.

The pictures are: 'I'll Show You the Town" a new Reginald Denny-Harry Pollard production, which has taken the West Coast by storm and which will open in the Strand next Sunday, June 7th for a week's run; "Siege," Virginia Valli's latest Universal-Jewel, which will be presented in the Capitol Theatre beginning June 14th; and "The Teaser," Laura La-Plante's new Jewel picture, which is slated to go into the Strand later in the month. These three bookings constitute a record for Universal Broadway showings and follow an intermittent run of five Universal-Jewel pictures in the Piccadilly Theatre during the last several months.

The bookings were arranged by William Herrmann, general-manager of the Big "U" Exchange, Universal's New York distributors. They mark a high water mark in Universal representation on Broadway, and are regarded as a happy omen for Universal's coming season, with the Second White List Jewels. "The Teaser" and "Siege" are next season's pictures and are being pre-released for the Broadway Theatres. "I'll Show You the Town," is a current release, and has just arrived from the Coast, where it received pre-release presentations, notably at the Forum Theatre, Los Angeles, as soon as it was completed at Universal City.

"I'll Show You the Town," was made from Elmer Davis' popular novel, by Harry Pollard, the director who has made most of Reginald Denny's successes. In support of the star are such favorites as Marian Nixon, Hayden Stevenson, Margaret Livingston, Neely Edwards, Lilyan Tashman, Cissie Fitzgerald and Martha Mattox. Others in the cast are William A. Carol, Helen Greene, Lionel Braham and Edward Kimball. It is a clever up-to-date comedy of a young professor who tries to entertain three women in the same restaurant at the same time without complications.

The story was adapted by Raymond Schrock and scenarized by Harvey Thew. Following its run at the Strand, this picture will go into the Brooklyn Strand.

"Siege," which opens in the Capitol Theatre on June 14th for its New York premiere, is adapted from the Samuel Hopkins Adams story, serialized in Colliers and published as a novel. Eugene O'Brien has a featured role with Miss Valli, and the production was directed by Svend Gade, the noted Danish director. In the cast are such screen celebrities as Mary Alden, Marc McDermott, Beatrice Burnham, W. H. Turner, Kingsley Benedict and Spottiswoode Aitken. It is the best work Miss Valli has done since "The Storm." It has been highly praised by the trade press and by the press and public wherever it has been shown.

"The Teaser" is a new Universal-Jewel, starring Laura LaPlante. It has been booked for showing in the Strand Theatre later in the month. It, similarly to "Siege," is one of Uni-

(*Continued on Page* 33)

Four Telegrams Received by Carl Laemmle Praising the Universal Complete Service Contract

Chicago, Ill.

Universal Film Corp.,
New York, N. Y.

"I think Carl Laemmle's Complete Service Contract life-saver of exhibitors' business, and every exhibitor that can contract for it will benefit by it. Congratulations on fairest and squarest deal ever presented in film business. Cordial regards."

ECHO THEATRE,
C. M. Braham.

Southgreenfield, Mo.

Carl Laemmle
Universal Pictures.

"I have recently purchased Universal's complete service contract and take pleasure in recommending their service as a real business builder for anyone interested in motion pictures. They have done everything they agreed to do and am sure anyone will profit by their plan."

I. O. O. F. THEATRE

Estacada, Oregon

Carl Laemmle
Universal Pictures.

"Complete service most satisfactory and economical method of film buying. Unable to do justice to Universal by telegram. Am writing you letter."

AL FEYERABEND

Carl Laemmle Rainier, Oregon
Universal Pictures.

"In view local conditions consider your complete service contract a lifesaver for us and surely a godsend to the small town theatre men. Congratulate you on your stand for independence. Trust you will be rewarded to the fullest for your everlasting fairness and leadership. We are with you one hundred percent."

A. G. WITTWER,
GRAND THEATRE

Call Complete Service a Life Saver

THE more opportunity exhibitors have to size up Universal's Complete Service Contract, the more they like it. Various expressions of enthusiasm, of praise, of desire that other exhibitors get the same proposition that they had, and gratitude to Carl Laemmle for offering such a proposition, are pouring in on the Universal exchanges and on the home office. Every day a number of telegrams, many of them entirely personal from exhibitors that Carl Laemmle only knows by name, reach the home office. Oftentimes these exhibitors request that their endorsements be made public. Their thought is that their own situation is very much like that of hundreds of other exhibitors throughout the country; that if the proposition is a life-saver for them, it certainly will be for other exhibitors.

This is a fine spirit. The contract was offered to exhibitors in that spirit. It is a tremendous gratification to Mr. Laemmle that it is accepted as a genuine assistance to the small exhibitor and that the small exhibitor so deeply appreciates it that he urges other exhibitors to get in on the same profit making basis offered to him.

While the plan was first being discussed and its feasibility and practicability being demonstrated by several exchanges and with a sufficient number of exhibitors, naturally Mr. Laemmle was feeling his way. He is perfectly willing to go through with every offer which he has made. The only thing about it is how long this offer will stay open and how long Universal can afford to give the terms which it is offering at the present time. It is possible that it will be open for several months. But this is not definite and Mr. Laemmle reserves only the right to terminate the offer as it is now made whenever he sees fit. The response so far has been more overwhelming than any offer that the Universal company ever made to exhibitors. To carry out all of the contracts which are on the Universal's books at this early date will require a tremendous number of new prints and the extra facilities for making these has been arranged and work on it already started.

The only advice which Universal Weekly can offer to exhibitors is this: Get in on the Universal Complete Service Contract at the earliest possible moment. If a salesman hasn't been to see you, don't hesitate to get in touch with the Universal exchange whether you are doing business with them or not. This offer is made to all exhibitors and is made for the purpose of keeping them independent and in business profitably.

Herc McIntyre of Australia And Bryson of Great Britain Are Honor Guests at Luncheon

Wanda Wiley, Century Comedy Star, Mrs. McIntyre and Universal Officials Make Up Party.

HERC McINTYRE, general manager of Universal's branch offices in Australia and New Zealand, in New York on his first trip to America. and James V. Bryson, general manager of the European Motion Picture Company of England, Universal distributors in the British Isles, were the honor guests at a luncheon given last week, in the Madison Hotel, Madison Avenue and Fifty-eighth street, New York City, by Carl Laemmle, president of the Universal Pictures Corporation. Also present as special guests were Mrs. McIntyre and Wanda Wiley, Century Comedy star, then in New York. Universal officials and department heads completed the luncheon party.

The luncheon was McIntyre's introduction to the Universal Home Office personnel and to Mr. Laemmle. He has been Universal's manager in Australia for several years and has done much to put Laemmle's company in an enviable position in that quarter of the globe. He was heartily welcomed by all present, after his introduction by Nate L. Manheim, Universal's Foreign Manager, who acted as toastmaster. McIntyre made a punchful talk to the assembled Universal executives and pledged his continued fealty to Laemmle and to Universal pictures.

Bryson, it is of interest to note, was the man responsible for getting McIntyre into the Universal organization. "Jimmie" was sent to Australia about five years ago by Mr. Laemmle to open Universal exchanges in that part of the world. He spent about a year organizing a Universal exchange system in the Antipodes and picked McIntyre as the likeliest man in Australia to take his place. Since that time, Bryson has turned his attention to other foreign fields, and about a year or so ago accepted the managerial reins of the newly formed European Motion Picture Company, with which he has scored a remarkable success, placing Universal pictures in the forefront in Great Britain.

Both McIntyre and Bryson will be in New York for a brief stay, during which they will see the new Jewel pictures of Universal's Second White List and other 1925-26 product, and get set on the new Laemmle policies which now are the talk of the industry.

Among the others present at the luncheon were: Mr. Laemmle, E. H. Goldstein, P. D. Cochrane, Ned Marin, Ned Depinet, Jules Levy, Paul Gulick, Julius and Abe Stern, Fred McConnell, Meyer Schine, Julius Singer, George Brown, Joe Weil, Sam Sedran, Sydney Singerman, Maurice Pivar, Charles Paine, Dan Lederman, H. Flader, Oscar Binder, Dave Bader and Henry Clay Bate.

E. H. Goldstein, treasurer of Universal, followed the guests of honor with an interesting and instructive talk.

Bryson and McIntyre had not seen each other in five years and were very happy at this unexpected meeting.

Sales Directors Ned Depinet, Jules Levy and Ned Marin greet James V. Bryson, managing director of the European Motion Picture Co., London, on his arrival in New York aboard the Leviathan, and hasten to get the latest news of things English.

The long and the short of it in the Home Office—Herc McIntyre, general manager of Universal's branch offices in Australia, and Wanda Wiley, Century comedienne, were in New York at the same time and had themselves "shot" together.

Prop Sign At Studio Starts Wild Rumor Of "U" City Sale

DUE to persistent rumors about Hollywood that Universal studios at Universal City had been sold by Carl Laemmle, president of the company, an official statement was issued late yesterday denying the gossip.

"Carl Laemmle has no intentions at any time of parting with the Universal City studios," the statement said. "Certain persons responsible for the spreading of rumors have added fuel to their flames by reporting that a new name, that of the Goldringer studios, has replaced Universal studios over the main and other entrances.

"It is true that the name 'Universal' has been erased, but this is merely a temporary change. We are in the midst of producing 'The Beautiful Cheat,' starring Laura La Plante, which is the story of a motion picture star, her studio and social life. The new studio signs are just scenery for the picture.

Edward Sloman, who is directing the picture, said that the signs will be up for another week, until filming of the studio sequence is completed.

"In the meantime, Universal is continuing with its heavy production schedule, temporarily under the guise of the fictitious Goldringer banner."

W. A. Johnston Predicts New Denny Film Will Make "Trade Sit Up And Take Notice"

THERE are not many pictures that find their way into William A. Johnston's personal column in *Motion Picture News*, but "I'll Show You the Town" did in the June 6th issue. Not only that, it lead off the week's comments. Read what he has to say about this latest, and greatest, Denny feature:

"One of the joys of a trade paper editor's life is to happen in, without previous warning, upon a picture so excellent that it makes you hanker to spread the good news. I had dropped in the Heckscher Building to discuss the details of Universal's new plan of complete service to the exhibitor, so I had a preview of Reginald Denny's 'I'll Show You the Town,' eight reels of fast-tempo farce comedy, which, it is easy to predict will make the trade sit up and take notice even in these favored days of feature comedies. It is of the Hoyt style with a good story unfolding in a mass of complications that will make any theatre rock with laughter—and almost continuously. Harry Pollard does a remarkable piece of direction. To steer a story smoothly through such lightning-like twists and turns is filmcraft of the best order. That former stage favorite, Cissy Fitzgerald, is at her best; so, in fact, is the entire cast. Marian Nixon, it seems to us, will make a name for herself in the light comedy field. This picture is sure-fire entertainment—anywhere.

"Complete film service at a dollar a reel is revolutionary—so much so, in fact, that it revolves back to the early days of the industry, when J. J. Kennedy of the General Film Company told the writer that the secret of successful distributing was simply to keep a film off the shelves and working as many days as the year provided. So that is Universal's answer, probably, to all those who are saying: how can they do it? They expect to do it on the well-known basis of volume distribution. Already, they tell me, small-town exhibitors are writing in and saying that this scheme is their salvation.

"Universal includes in its offer all its released pictures excepting only 'The Hunchback of Notre Dame,' 'The Phantom of the Opera,' and the news reel. This makes a list of 52 Jewels and westerns, 6 serials, 70 two-reel series pictures, such as the 'Leather Pushers,' etc., and 109 comedies."

Unusual Praise For "A Woman's Faith"

WHEN Universal bought Clarence Budington Kelland's novel and Ladies' Home Journal serial, "Miracle," the only possible drawback which could be urged against this wonderful story was the showman's criticism that it might be regarded as a preachment. In fact, the letters—and Mr. Laemmle received thousands of them—which came congratulating Universal on purchasing such a wonderful story, all spoke of its high moral tone and the great good that such a picture could do.

In making this picture, every advantage was taken of the opportunity to do good, but no effort was overlooked to make the story as dramatic and as punchful as it could possibly be made. As a result of these efforts the picture which is being released under the title, "A Woman's Faith," has received commendation not only from the moral and spiritual angles, but from the standpoint of drama, suspense, climax and love interest, which give a strong indication of tremendous drawing power in the theatres for "A Woman's Faith."

Following is a letter which was a characteristic one received at the time Universal was undecided about the title. It is from Father Will Whalen of the Old Jesuit Mission located at Orrtanna, Pennsylvania. You will notice that in the suggestions for titles, Father Whalen came pretty close to the eventual title which was picked for it.

"DEAR MR. LAEMMLE:

"I have just reached Finis in Clarence Budington Kelland's serial, 'Miracle,' in the *Ladies' Home Journal*. It's one of the best stories I've ever read—so tender and harsh, so clean and uplifting, so beautiful and smashing.

"It's a sermon that never preaches—any more than does the song of the wood bird that flies away in thanksgiving from the snake, but the note of gratitude in the wild creature's voice reaches a human ear, and subtly tells its tale.

"'The Miracle' lifts one's thoughts up to the age-old truth that there *is* a God. Try as we may, we can't stifle the truth that He implanted in our hears. It's the echo of His Divine Self in human nature.

"'Donovan Steele' is a modern innocent Job whom life tests too hard. Donovan doesn't have the faith of Job, but the girl, 'Neree Caron,' does. Just as her slender hand leads the blinded Donovan to the heights where he regains his vision and his trust in human nature and in all-wise God, so does her piety shed its golden rays on the man's soul-darkness. Women have been doing that with men from the beginning. Men go to heaven because women show them the way.

"Poor Donovan makes one think of the lion of Androcles with the thorn imbedded in its paw. The harder it runs away, the more it suffers.

"'Miracle' is a story of Faith, and Faith is what the world needs to-day. It's refreshing to find an up-to-the-minute novelist who is brave enough to bring back old-fashioned truths. Author Kelland has proven his courage to write such a story, and the *Ladies' Home Journal* has shown its exquisite taste in publishing it. Oh, how we do need Faith! The soldier, smarting after the war, he needs it, when he find the world heedless and ungrateful after his return. The girl, carrying her shame out into the night under the chaste, silent stars; stifling the curse on her lips against man's vile passion that will kill the thing he loves—God knows she needs Faith in her bitter hour. And so do we all. We need Faith when the pin pricks of fate drive us wild with their persistence; when the sword stabs of those we love make us cry out heartbroken, *Et tu, Brute!* and fall in despair.

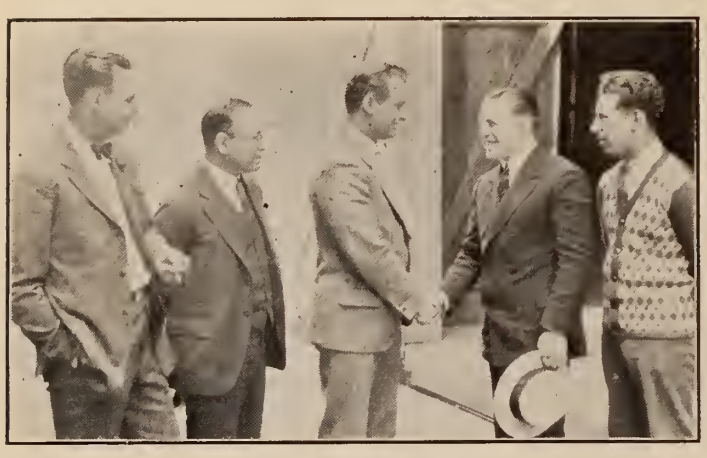
"The soul-wanderings of Donovan remind me of Francis Thompson's classic poem, 'The Hound of Heaven.' Always, always the fugitive hears the rustle of God's garments, the sound of His footsteps, following, following, following. Donovan can't blind his vision to the God hiding in humanity in 'Leandre' and 'Neree.'

"There is a rugged simplicity about 'Miracle' which invites comparison with that little classic 'Maria Chapdelaine.' Author Kelland has well caught the atmosphere of the locale.

"The story seems to be written for the screen. It fits right into a scenario. I do hope you'll film it for the world. It can be made a very unusual film with the proper direction. The world were better for such a story broadcasted by way of the silver sheet.

"I'm jotting down at random ideas that surge in my head. They might possibly help in the filming. You could show the destruction of the shrine of Sainte Anne de Beaupre by fire, with the woman-statue saved almost miraculously from the destruction. Then the life of Donovan ruined by the fires of faithlessness (*Continued on Page* 33)

UNIVERSAL NEWS IN PICTURES



Reginald Denny, star of "Oh, Doctor!" and "I'll Show You the Town," greets his countryman, Ted Lewis, former world's welterweight champion and now holder for that weight in England. Lewis recently arrived in Los Angeles, looking for bouts, and visited his old friend Denny at Universal City.

You probably won't believe it, but this handsome pose was taken in 1925 and in Universal City. Pat O'Malley and Jean Hersholt are the victims, all dressed up in their button bedecked costermonger suits ready to step forth in "My Old Dutch," the picture now being made for the Second White List from Albert Chevalier's famous song and play of the same name. Pat has his head in a sling according to the ancient custom of photographers.

Cullen Landis and Jacqueline Logan do their stuff in the final clinch for "Peacock Feathers" under the watchful eye of Svend Gade. "Peacock Feathers" is one of the Jewels on the Second White List.

Leslie C. Holderness, manager of the Rialto, London, gives Michael L. Simmons a long drink. This bottle, a trifle large for the hip, was used as a lobby display during the theatre's engagement of the Universal Jewel "Wine" which has met with great success in England.

Chicago Manager Closes Two Big Deals

Signs Ascher Brothers and Lubliner & Trinz for Second White List Jewels

CARL LAEMMLE, president of the Universal Film Exchanges, Inc., announces that L. W. Alexander, manager of the Chicago exchange, has just consummated with Ascher Brothers of Chicago, one of the largest deals for service ever completed in the entire country. Max Ascher, president, carried on the negotiations with Alexander for Ascher Brothers.

The contract calls for two pictures a month as released. Among the pictures to be played are:

"California Straight Ahead," by Byron Morgan, with Reginald Denny, Gertrude Olmstead, Tom Wilson, Frances Raymond, John Steppling and others in the cast; "The Goose Woman," from Rex Beach's widely read story, with Louise Dresser, Jack Pickford and Constance Bennett heading a brilliant cast; "Siege," with Virginia Valli and Eugene O'Brien; "Lorraine of the Lions," featuring Norman Kerry and Patsy Ruth Miller; "The Teaser," from the William A. Brady Broadway stage success with Laura La Plante and Pat O'Malley in the leading roles; "The Storm Breaker," from the novel by Charles Guernon, with House Peters in the stellar role; "Where Was I?" from the magazine story by Edgar Franklin, with Reginald Denny; "The Homemaker," with Alice Joyce and Clive Brook; "The Little Giant," starring Glenn Hunter; "The Beautiful Cheat": "Stella Maris," a Charles Brabin Production from the novel by William J. Locke, with Mary Philbin; "My Old Dutch," starring Pat O'Malley and Cullen Landis; "The Whole Town's Talking," from the stage success by John Emerson and Anita Loos, with Reginald Denny; "On the Frontier," with Norman Kerry; "Peacock Feathers," from the novel by Temple Bailey, with Jacqueline Logan and a star cast; "Two Blocks Away," with George Sidney and Charles Murray, from the stage play by Aaron Hoffman; "Snowbound," featuring House Peters; "Sally in Our Alley," by John Chickering, with Mary Philbin; "This Way Out," starring Reginald Denny from the novel by Frederick Isham; "The Love Thrill," with Laura La Plante; "Under Western Skies," with Norman Kerry, to be filmed during the 1925 Pendleton Roundup; "The Still Alarm," from the famous stage play by Joseph Arthur and A. C. Wheeler; "Sporting Life," adapted from the famous Drury Lane melodrama, starring Virginia Valli; and "His People," with the popular stage star, Alexander Carr, in the leading role.

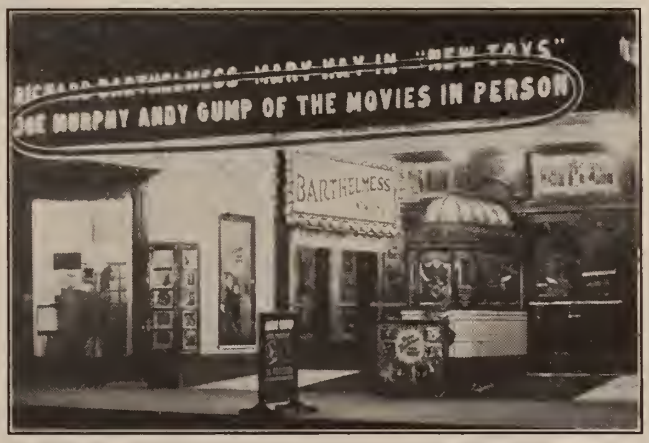
The contract also places the International Newsreel in all the Ascher houses, and six of Universal's fast-moving serials in the majority of them.

The Ascher theatres that will play this line-up of Universal Jewels include: The Calo, Chateau, Columbus, Commercial, Cosmopolitan, Crown, Forest Park, Frolic, Lane Court, Metropolitan, Oakland Square, Portage Park, Terminal, Vista and West Englewood.

Alexander recently closed a deal with E. Stern, general manager of the Lubliner & Trinz circuit, for practically this same line-up of pictures for the following first-run houses:

Senate, Harding, Pantheon, Belmont, Tower, Rockwell, Biograph, Covent Garden, Crawford, Pershing, Wilson, Ellantee, Knickerbocker, Lakeside, Vitagraph, Windsor, Dearborn, Michigan, Oak Park, Paramount, Logan Square, West End, Madison Square, State and Tower.

The two contracts closed by Alexander with Ascher Brothers and Lubliner & Trinz not only assure the theatre-going public at Chicago that they will see all the Universal Jewels, but gives Universal the best representation they have ever had in the city.



Joe Murphy's name went up in lights when he paid a call on the Des Moines Theatre, Des Moines, Ia.

PRAYER MEETING SHIFTED SO FOLKS CAN SEE SERIAL

ALFRED ALLEN, who plays the part of Captain Jack Robinson in "Perils of the Wild," Universal screen play based on the story, "The Swiss Family Robinson," relates an amusing incident in connection with "The Great Circus Mystery."

Allen was pasing the week-end in a small town in Southern California, and met the deacon of one of the town's churches. The fifth episode of the "Great Circus Mystery" had shown there the week previous. Said the deacon:

"We certainly like Universal's Adventure pictures, but I sometimes wish they would come on a night other than Wednesday. That's prayer meeting night, you see, and for five weeks we've had to hold prayer meeting on Thursday."

2 SWIMMING CHAMPIONS MEET ON UNIVERSAL LOT

JOHNNY WEISSMULLER, Olympic swimming champion and the world's greatest swimmer, made a special visit to Universal City last week for the purpose of greeting an old friend and one-time competitor in the person of Charles Puffy, the rotund comedian whom Universal brought from Hungary to make America laugh. Weissmuller is to swimming what Nurmi is to running.

It was a great reunion between the world's champion and the one-time champion of Germany, for before Puffy reached his present 298 pounds he twice held the long distance swimming championship of Germany. Production of the new Puffy comedy, which is being directed by Dick Smith, was halted for some time as Weissmuller showed Puffy some of the strokes that have made him the swimming prodigy of the age.

The best bet on the horizon — these Gibson pictures obscure any other westerns on the market. They are super-westerns, made with a care and lavishness hitherto unknown to this type of picture. If you want action at the box-office, book

HOOT GIBSON

UNIVERSAL GIBSON PRODUCTION

Jack Dempsey Aids English Exhibitors

WHEN Jack Dempsey paid a visit to London recently the European Motion Picture Company put over a campaign that helped exhibitors to keep their S. R. O. signs working overtime.

Dempsey arrived at Southampton on the Berengaria where, following James V. Bryson's plans, Paul Perez, European's publicity chief, met the champion. With him were reporters from every London newspaper, including correspondents for American newspapers. The heavy-weight champion and star of Universal's "Fight and Win" series was entertained on the Cunarder, along with his wife, Estelle Taylor, and Jimmie Hussey, the stage star. Perez brought Dempsey and his small party back to London by car and all along the trip, provincial reporters met the car and Dempsey was photographed. The next day practically every English newspaper carried a story, and many of them ran photos of the "Fight and Win" star.

Bryson, who was leaving for New York to obtain a print of "The Phantom" on the day of Dempsey's arrival, aranged with Perez to have the champion stay at the Savoy, where the following day reporters called on him again. Dempsey told the press that he had come over to London on his way to Berlin to appear in a bout for charity and make personal appearance on behalf of "Fight and Win" pictures. Meanwhile, Perez and his assistant Michael L. Simmons, were losing no time in preparing for Dempsey's appearance the following night at the Rialto Theatre.

At the Rialto, Dempsey gave a talk on his work in the "Fight and Win" series, of how he would probably produce another series for Universal, and how happy he was to hear that these films were going over so successfully in the United Kingdom. His wife, Estelle Taylor, the movie star, also was introduced to the audience, hundreds of whom were standing. Later Jimmy Wilde, an English ex-champion; Tom Webster, famous cartoonist of the Daily Mail and many well-known exhibitors' officials, tendered a midnight supper to European's guests.

Eugene Corri presents Jack Dempsey with a silver cup on behalf of cinema exhibitors and film enthusiasts of Great Britain as a token of their appreciation for his work in the Universal "Fight an Win" series. This photograph, taken at the Rialto Theatre, London, marks the world heavyweight champion's first appearance in connection with a film at any theatre in the world. In the group are Eugene Corri, Lee Moore, Jimmie Hussey, Jack Dempsey and Jack Bloomfield.

Dempsey's appearance at the Rialto, London, was one of the greatest receptions ever accorded a celebrity, and blocked traffic in the West End for a full hour. Among the many exhibitors present at this gala showing of "Fight and Win" were George Smith, Jimmy McBride, R. A. Shipman and A. E. Pearce.

During the week receptions, press dinners, banquets and other personal appearances were tendered Dempsey by European's efficient staff. Twenty-five sandwich men walked through busy streets, and several hundred half-sheets were plastered around the important highways. The mammoth "Phanton" hoardings, the largest in all England, were turned over to "Welcome, Jack Dempsey" signs, and banners and posters were strung across busy Wardour Street and in the window of the European company's headquarters.

Later a solid silver loving-cup was presented to Dempsey to commemorate his stay in London and his interest in exhibitors who booked the "Fight ond Win" pictures. Eugene Corri, well-known in the Kingdom, did the honors of presenting the cup, with a great throng looking on.

Dempsey, as a Universal star, was a huge success in the Kingdom. The press eulogized him, and movie-fans and the general public flocked around him wherever he went. The campaign was considered one of the outstanding ones in England.

Creating tremendous publi

THE PHANTOM

universal PICTURES

THE PHANTOM OF THE OPER

CARL LAEMMLE PRESENTS THE PHANTOM OF THE OPERA WITH LON CHANEY

CARL LAEMMLE PRESENT THE PHANTOM OF THE OPERA WITH LON CHANEY

ELECTRIC SIGNS

—a whole battery of them flash out the great news to all New York and to the thousands of eager visitors from all over the entire country that come to New York daily. Right from the heart of Broadway goes forth the stirring message that "The Phantom" is coming—and arousing in the heart of every picture fan a desire to see this magnificent masterpiece. Just one of the many items of this campaign that will go to make this picture the greatest box-office attraction in the history of every theatre.

Presented by CARL LAEMMLE with LON CHAN

A UNIVERS

From the internationally famous story by GASTON LEROUX — Directe

nterest-months in advance!

OF THE OPERA

NATIONAL ADVERTISING

in many of the greatest publications of the country now carries "The Phantom" directly to the homes and attention of millions of picture fans—right to the public that patronizes your own box-office. The Saturday Evening Post with its circulation of almost two and one-half millions of people, Photoplay Magazine with its circulation of over half a million of people, and in addition great farm papers such as The Wisconsin Farmer, The Farmer, The Missouri Ruralist, The Nebraska Farmer and The Iowa Homestead are all employed to create an audience of millions ready to attend your theatre when you play this great picture.

-- MARY PHILBIN -- NORMAN KERRY

PRODUCTION

UPERT JULIAN with supplementary direction by EDWARD SEDGWICK

"Thanks for the Check"

SINCE the announcement of the first week's prize winners in the Contest inaugurated by Carl Laemmle for Serial Exploitation exhibitors all over the country have been rewarded for their showmanship on Universal serials. On this page you will find photographs of three of these gentlemen receiving their prize-money checks, and letters from three others telling of their appreciation of the contest:

Fred Hathaway, sitting at his desk in the Deluxe Theatre, Utica, N. Y., receives his check from S. Wittman, manager of the Albany Exchange, for his exploitation on "The Great Circus Mystery.

Cullen Espy of the West End Lyric Theatre, St. Louis, is being told what a bright boy he is by Lou Hess, St. Louis Exchange manager, and L. E. (Nickey) Goldhammer, the salesman who sold him "The Great Circus Mystery," as he collects his check with Carl Laemmle's signature.

Charles Triebel of the Pastime Theatre, Maysville, Ky., who put considerable exploitation strength behind "The Iron Man," receives his reward in the Cincinnati Exchange. Frederic Strief and Charles Loewenberg are on hand to congratulate him.

Montreal, Can.

My dear Mr. McConnell:

Many thanks for consolation prize in the Serial Exploitation Contest. It was all the more welcome as it was totally unexpected. As a matter of fact my letter to you was not intended as an entry to the competition, but merely an answer to your kind enquiry.

I am more than gratified as when all is said and done no exploitation of mine could adequately describe that wonderful serial ("The Riddle Rider"), and I only hope there are many more like it to follow. I am expecting great things with "The Fighting Ranger."

It may be of interest to you to hear I have signed up 100 per cent. on the new 1925-26 White List, the six new serials, all short subjects, all Jewels, Jack Hoxies, Art Acords; in fact, everything. Thanking you for past favors, I remain,

Yours sincerely,
E. BARKER.

Birmingham, Ala.

Mr. Carl Laemmle,
President, Universal Pictures Corp.,
New York, N. Y.

My dear Mr. Laemmle:

Your check for $100.00 as first-prize money for exploitation on "The Riddle Rider" received, for which I am deeply grateful.

I have already sent Mr. McConnell a photo of my lobby on "The Great Circus Mystery," and since the "Circus Mystery" is in only ten chapters, and as I always begin a new serial on the final chapter of the old one, I will have a chance to send in my campaign on "The Fighting Ranger" before the contest comes to an end as well.

Now, Mr. Laemmle, you can publish this in your most invaluable Weekly or give it out to the trade papers that "The Riddle Rider" was not one of the best serials I have ever shown, but the very best, and that is saying a great deal as "The Ghost City" was good, all of Elmo Lincoln's were good, and so on back for the past eight years that I have been at this little Odeon, and still I claim that "The Riddle Rider" stands out alone. It held up all the way through and I am right behind the "Circus Mystery" to see that it also holds its own.

Again thanking you for the prize check, and again assuring you that contest or no contest, I will be exploiting serials in the several ways that I see best, and with best wishes, I beg to remain,

Very truly yours,
J. T. HILTEN,
Manager, Odeon Theatre.

Toronto, Canada.

Dear Mr. Laemmle:

Yesterday I received advice from Mr. Hague that I had been successful in winning a $50.00 serial contest prize, and want to just express my most sincere thanks to you and your organization for offering a prize of this nature.

I have been in the moving picture business for over ten years and during that time I have used Universal pictures to a very large extent and

(*Continued on Page* 35)

Through his tie-up with a dog and pony show, Manager Halbert of the Odeon in Canton, Ohio, had real, live monkeys in his lobby, a clown-driven circus wagon on the street, and regular circus banners and pennants on the ***front of his house.***

Showmen Win Prizes With Serials

A TIE-UP with a dog and pony show which was in town at the opening of "The Great Circus Mystery" at the Odeon Theatre, Canton, Ohio, gave Manager W. S. Halbert one of the best campaigns so far submitted in Carl Laemmle's $5000.00 Serial Exploitation Contest, and helped him to win the first prize money of $100.00. P. E. Wilson showing "The Fast Express" at the Palace Theatre, (colored), Dallas, Texas, was second, and W. E. Woodward, of the Park Theatre, Philadelphia, was third, with another "Great Circus Mystery" campaign.

Mr. Halbert's campaign was a systematic one and began ten days in advance with a trailer, slides and lobby display. Then 700 balloons were purchased with a clown, the title of the picture and the play dates printed on them, and were given away to children at the Sunday matinee one week before the opening of the new serial. These were carried all over town and gave the picture thorough advertising.

A window display was arranged with the Stark clothing company for Yankiboy clothes. The manufacturer of these play suits—there are clown suits, Indian costumes, cowboy clothes, etc.—puts out large banners to advertise them which look like circus paper.

But the crowning event of the campaign was the tie-up with the dog and pony outfit. From them Mr. Halbert was able to borrow regular circus banners, pennants, a cage of three monkeys and an orangoutang for his lobby which gave the desired Barnum and Bailey atmosphere. One of the clowns from the show drove a small circus wagon about town with a team of dapple gray ponies equipped with gold-studded harness and pink pom poms on their headdresses. Announcement of the Odeon engagement of "The Great Circus Mystery" was made on the side of the wagon. Another smaller wagon drawn by a mule and driven by a small red-haired boy was also sent out. Bells on the horses' harness attracted attention to them.

These carts were given two lucky kids at the Park Theatre, Philadelphia, when Manager Woodward played "The Great Circus Mystery."

In addition to the live monkeys borrowed from the show, cut-outs from the "Hunting Big Game" paper were also made and installed in the lobby. A plentiful supply of three-sheets, ones, two sets of photographs and a six-sheet completed the decoration of the lobby.

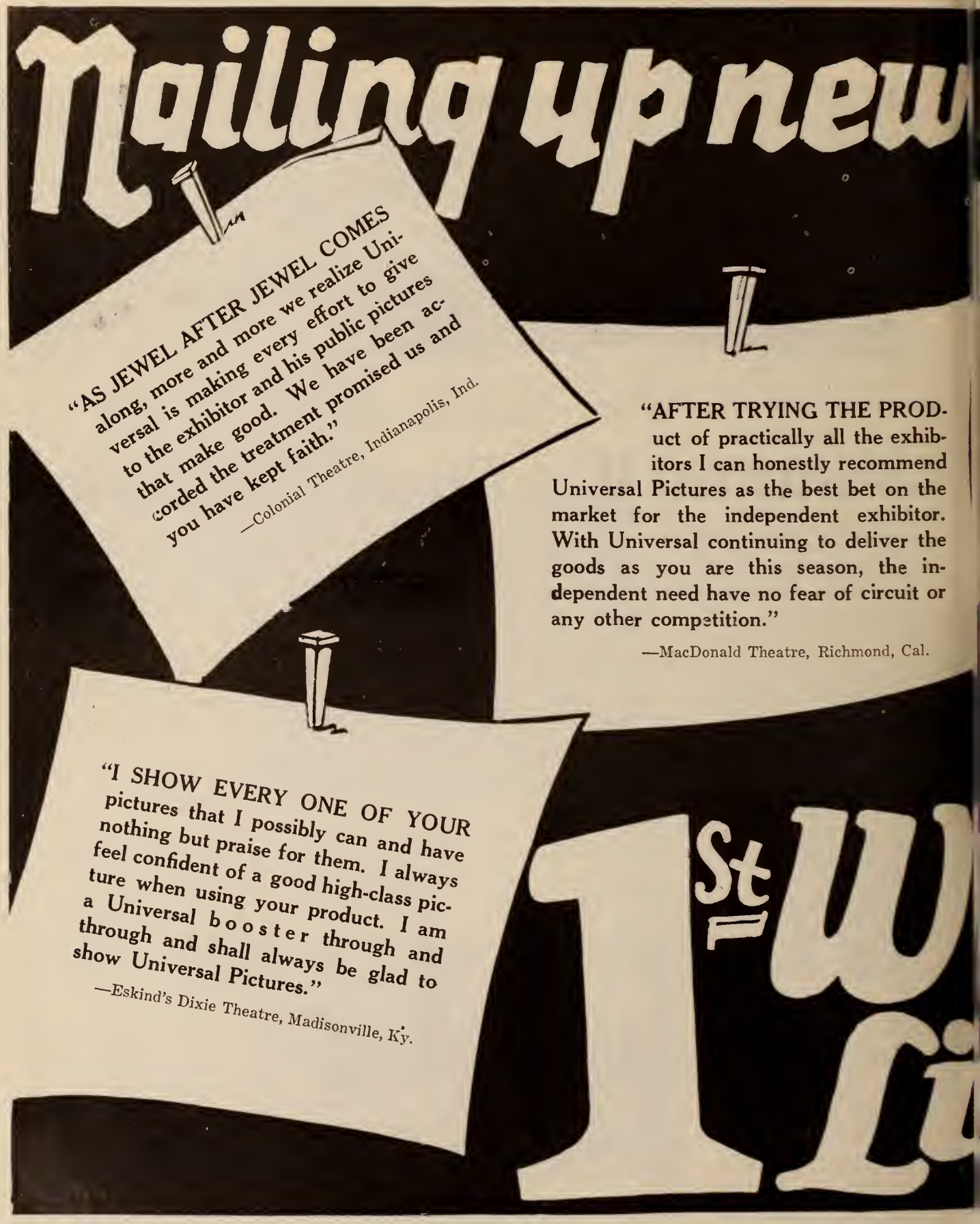
For the starting of "The Fast Express" at the Palace Theatre, Dallas, there was also great care taken in planning the exploitation. Teaser slides were begun four weeks in advance with the slides changed every few days so that there would always be something fresh on the screen. Next snipes were posted saying "The Fast Express Is Coming" but not giving the dates or name of the theatre. A series of post cards with the same copy—2000 in all—were mailed out.

Two weeks in advance photos with dates were displayed in the lobby and lithographs were posted. Five thousand heralds were distributed among the homes. One week before the first episode was to be shown a cameraman was sent to every school from which the Palace could possibly draw. He took pictures of the teachers, to obtain their good will, and of the kids, of whom he had over 5000 in his film. At the time he was shooting the pictures he gave out cards which stated that these pictures would be shown at the Palace the following Friday and Saturday with "The Fast Express." This was the theatre's ace card, for of course all their admiring friends and relatives wanted to see little Johnny and Edward and Mary in the movies.

Nor did Manager Wilson overlook his lobby. He used a cut-out from the 24-sheet, hung banners on either side, and used two six-sheets, one three, and three ones.

To utilize the circus atmosphere created by Ringling Bros. and Barnum and Bailey's circus which was playing Philadelphia the week of May 4th, four of Green and Altman's houses booked "The Great Circus

(*Continued on Page* 32)


Nailing up new
"AS JEWEL AFTER JEWEL COMES along, more and more we realize Universal is making every effort to give to the exhibitor and his public pictures that make good. We have been accorded the treatment promised us and you have kept faith."
—Colonial Theatre, Indianapolis, Ind.
"AFTER TRYING THE PRODuct of practically all the exhibitors I can honestly recommend Universal Pictures as the best bet on the market for the independent exhibitor. With Universal continuing to deliver the goods as you are this season, the independent need have no fear of circuit or any other competition."
—MacDonald Theatre, Richmond, Cal.
"I SHOW EVERY ONE OF YOUR pictures that I possibly can and have nothing but praise for them. I always feel confident of a good high-class picture when using your product. I am a Universal booster through and through and shall always be glad to show Universal Pictures."
—Eskind's Dixie Theatre, Madisonville, Ky.
1st W
Li

records daily!!

"IN MY EXHIBITION OF THE UNIversal Product I have experienced a delightful sense of security in the fact that the picture was going to please. Pleased patrons make a happy exhibitor and that is exactly the effect produced by Universal productions."

—Bonita Theatre, Copperhill, Tenn.

"THERE HAS NEVER BEEN A TIME from the signing of a contract with your office to its final fulfillment that full satisfaction and an adequate financial return on my investment has not been forthcoming!"

—New Mills Theatre, Tama, Ia.

Carl Laemmle
presents
UNIVERSAL'S
hite
st
21
White Pictures

"I'M STRONG FOR THE KIND OF product Universal makes. That's why I'm booking Universal solid, from the White List through the Century comedies. I know they'll help me put over this house."

—Fourth Street Theatre, Moberly, Mo.

Wanda Wiley Thrills New York With Traffic Dodging Stunts To Aid Free Milk Fund Bouts

Popular Century Comedienne Stages Demonstration in Times Square and Fifth Avenue While Thousands Gasp as Advance Publicity for Big Benefit Bouts Filmed by International Newsreel.

WANDA WILEY, popular star in Century Comedies, came to New York City last week on her first trip East, to be thrilled by the sights of the great metropolis. Instead, she gave New York one of the best thrills it has had in many moons, by a nervy traffic dodging exhibition, staged by her as advance publicity for a local charity. She risked her life in the crowded traffic lanes of Times Square and Fifth Avenue, while thousands gasped, in order to help the publicity campaign for the Free Milk Fund Benefit Bouts, New York's greatest charity fight of the year, which the International Newsreel Corporation filmed for special distribution in New York State.

The Free Milk Fund Bouts are promoted each year by the Mayor's Committee of Women, of which Mrs. William Randolph Hearst is chairman, and the event is one of the outstanding society-sporting events of the season. The bouts just held saw the passing of the light-heavyweight world's championship from Mike McTigue to Paul Berlenbach, the principal sports upset so far in 1925. The bouts were held Decoration Day evening at the Yankee Stadium in New York and were attended by more than 50,000 fight fans and society personages. The International Newsreel Corporation made pictures of the fights for regular motion picture showing in order to swell the Milk Fund. Carl Laemmle, president of Universal, is distributing the films and contributing his share of the film rental to the Milk Fund. Distribution is limited to New York State by Federal laws concerning fight films.

Miss Wiley's breath-taking stunts for the Milk Fund came about as the result of a dare. On her first day in the city she recklessly darted through the moving traffic on Broadway, and upon being cautioned, announced her lack of fear of moving automobiles, despite her recent sojourn in a Los Angeles hospital as the result of an automobile accident. She was dared to stage a traffic dodging demonstration. She accepted and it was decided to work the stunt for the benefit of the Milk Fund bouts, then several days away.

Permission for the demonstration was obtained from the municipal authorities, who were only too willing to co-operate in a Safety First demonstration for crowded traffic intersections. It was planned to work the stunts to show how surely a person courts death or accident by dodging through traffic. Patrolman George A. Reynolds of Traffic Squad "B," New York police force, was assigned by Police Headquarters to assist in the demonstration. His part was to save Miss Wiley from speeding automobiles when she became trapped in the traffic.

The Safety First and Milk Fund tie-up was by means of banners placed on the car in which Miss Wiley moved from point to point to stage her demonstration. The banners read: "PLAY SAFE—Make your arrangements TODAY to see the FREE MILK FUND BOUTS—Yankee Stadium—Safety First Demonstration by WANDA WILEY, Star in Century Comedies."

The demonstration was staged three times in the Times Square district, and twice on Fifth Avenue, at the busiest corner in the world, Forty-second street and Fifth avenue, and at one of the busiest hours of the afternoon. In each place the demonstration lasted from fifteen to twenty minutes and drew enormous crowds.

Miss Wiley entered into the spirit of the thing wholeheartedly and made her traffic dodging as life-like as possible and with the maximum of thrills. Taking her stand in the center of the street intersection, she would wait until traffic was flowing by her at a rapid rate and then would dart as if to dodge through the stream of cars to gain the sidewalk.

Directly in the path of the speeding auto she would hesitate, appear to be confused, teeter on one foot, scramble around, and finally dodge back in the nick of time. Patrolman Reynolds entered into the game like a veteran trooper. He would dash to her assistance and drag her to safety. Miss Wiley afterwards stated that she would have been hit many times but for the quickness of the New York patrolman, and that she soon found she could rely upon him to jerk her back from beneath the wheels of the on-rushing cars. Very few of the motorists appreciated the stunt until after they saw the grinning screen star when they had missed her by inches and slowed up with grinding brakes.

Several times she was trapped in extra-tricky traffic pockets, and escaped only by her quick wit and nimble feet. Once, at the Fifth Avenue and Forty-second street crossing, she actually lost her balance in the path of a Fifth Avenue Bus, bearing down with its heavy load and unable to stop suddenly. Reynolds and two other traffic officers dashed towards her. The crowd which lined the sidewalks groaned. Luck was with her—and so was Reynolds. He lifted her to safety by the coat collar. She had to stand for a reprimand from him, however, on the subject of doing her stuff in front of buses, trucks or other heavily laden vehicles. Miss Wiley later admitted that the traffic at Forty-second and Fifth Avenue was almost too much for her.

The demonstrations were witnessed by crowds totalling to many thousands. William Farnsworth, noted New York sports editor, in charge of the Milk Fund Bouts, asserted that Miss Wiley's volunteer stunts were of great value to the Milk Fund Committee. The New York American ran a four-column layout of pictures on the stunt, the following morning, while Miss Wiley turned back to the prosaic business of visiting the Aquarium, the Brooklyn Bridge and other exciting New York sight-seeing meccas.

The traffic dodging demonstration was arranged and directed by Henry Clay Bate, assistant director of publicity for Universal.

Along Broadway, Fifth Avenue and 42nd Street, the Century star made the crowds gasp at her daring.

Wanda Wiley Does Traffic Tricks On New York Streets for Charity

She risked her life in daredevil stunts to advertise the Free Milk Fund Bouts at the Yankee Stadium.

Photos by International News

IT'S THE BIG MO
Play it

RECORDS show that exhibitors in all parts of the country play this picture again and again. Because these exhibitors know the public mind. Because they know that the public loves to go time and again to old favorites, just as it buys phonograph records of favorite songs and loves to play these tunes over and over again. Your patrons want to see this picture again, because it's a favorite of theirs, of which they never tire. Show it to them again and again. Your box office is the best gauge--and these testimonials from other exhibitors attest its pulling power on repeat bookings.

A UNIVERSA
Present

Nationally advertised in The Saturday Evening Post.

NEY TUNE—
again and again!

"'The Hunchback of Notre Dame' playing a three-day return engagement at the Rialto Theatre here made a new high record for these days. To quote the manager of the Rialto 'the picture did more gross on this returning engagement than it did on the original showing!"

—Rialto Theatre, Hamilton, Ohio.

"Return engagement popular prices showed 874 more admissions than opening day record-breaking first run."

—Capitol Theatre, Dallas, Texas.

"This is the second time we ran this picture and let me say it's wonderful!"

—Rich Theatre, Montpelier, Idaho.

"'The Hunchback of Notre Dame,' which we showed as a second run, was very successful from a box-office standpoint and as a treat to our patrons!"

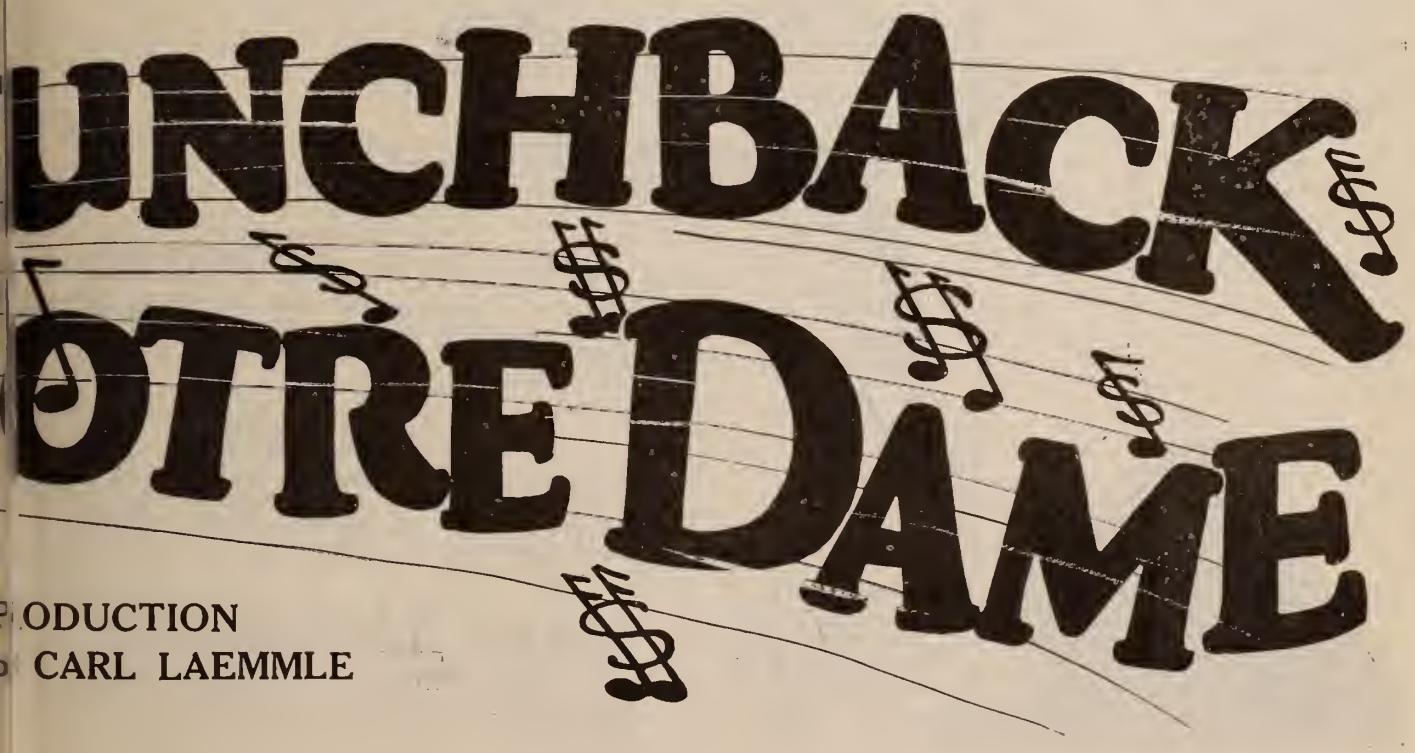
—The Bradford Amusement Co., Bradford, Pa.

"Capacity houses. Turning them away at some of the shows. This was the second showing of this picture here this year!"

—Liberty Theatre, Marysville, Calif.

"Playing a return date at popular prices did over $2,000 — a tremendous record-breaker for the house."

—Arcadia Theatre, Philadelphia, Pa.



ODUCTION
CARL LAEMMLE

The "Lucky Six" gives you the winning hand for 1925-26

Backed by the greatest advertising campaign ever given to serials. Thousands of people will read about them in:

THE NEBRASKA FARMER

THE WISCONSIN FARMER

THE MISSOURI RURALIST

IOWA HOMESTEAD

THE FARMER

Starring

WILLIAM DESMOND

The "Ace" of western serial stars. Backed by great stories and casts, in "Ace of Spades" and "The Winking Idol," he will surely make the fur fly in any theatre anywhere.

Starring

BONOMO

the human giant in two breezy action serials, "Perils of the Wild" and "The Radio Detective" that are packed with thrills from beginning to end. Carefully picked stories to suit your patrons. Two sure hits for your box-office.

Starring

JACK DAUGHERTY

star of "The Fighting Ranger" in two thrill-packed stories, "The Scarlet Streak" and "Strings of Steel," brimful of action, the kind that will make you put out the old S. R. O.

Covers Big City By Hanger Tie-up With Dairy Ass'n.

"BLANKETING" a city the size of St. Louis in house-to-house distribution is no easy matter. But Bill Goldman did it in exploiting Reginald Denny and Laura La Plante in "The Fast Worker" at the Kings and Rivoli, St. Louis.

In a campaign devised by Al Marks, his general manager, Maurice Davis, Universal exploiteer, and Will Foster of the National Dairy Association, Goldman got his advertising into 110,000 of St. Louis' 186,000 homes.

A four-page milk bottle hanger did it. In practically every home from which these theatres could expect patrons, these milk bottle hangers propagandized "The Fast Worker" its stars, its author, the theatre and the playdates. On its back was a coupon, which, with a slight admission fee, would admit an adult to any "Fast Worker" week day matinee.

Half the cost of the hangers was paid by the National Dairy Association, which also paid half the newspaper display advertising costs and handled the hanger-distribution without charge. The Dairy Association's tie-up came in the fact that both Denny and Miss La Plante advocated milk as a food and tonic.

This campaign is of especial value, inasmuch as it gets the advertising into the home in a way which it will be read; and can be adapted to almost any picture.

Surprise Weeks Keep Business Up In Hot Weather

THE Rialto Theatre, London, England, has instituted an interesting stimulus to hot-weather attendance. They advertise that each week a surprise will be given along with the regular show. In the majority of cases it will take the form of the personal appearance of some prominent person.

This surprise program was started off by the appearance of Jack Dempsey, heavyweight champion of the world and star of Universal's "Fight and Win" series during his recent visit to England. The following week, John Henry, the famous English comedian, paid a flying visit to the theatre and entertained some of the vast number of people who have heard him over the radio but never before seen him in person. Other surprises have been arranged and it appears that this innovation will prove an effective means of counteracting the summer lull.

This is the way they do it in India. The lobby display announcing the coming of Universal attractions was used by the Imperial Theatre in Bangalore, South India.

World Tour To Be First Prize Of Great Newspaper Contest

A NATIONAL newspaper contest with a trip for two around the world as the capital prize and trips to Miami and Los Angles for second and third has been arranged as one of the national interest-builders for Greater Movie Season. The Red Star liner, *Belgenland*, beginning her second world cruise November 25th, will carry the winners from New York to the Orient, India, Egypt and Palestine, Italy, the Riviera and Spain, returning to New York April 6th, after a tour of 132 days. First class expenses will be paid throughout, including shore excursions under the guidance of the American Express Company.

The winner of the second prize will have the choice of a trip for two to Los Angeles or Miami while the third prize is whichever tour the second winner does not elect to take. The winners will be guests of the Miami or the Los Angeles Chambers of Commerce during two weeks with transportation and hotel expenses paid.

According to plans the Will H. Hays office has formulated, the contest takes the form of an essay on motion pictures, not longer than 300 words, and debars only professional writers and employees of theatres and newspapers that participate. It will be placed with one newspaper in each city or town where Greater Movie Season is celebrated, with preliminary announcements during July, and closing date towards the end of August. In addition to the principal prizes, local awards will be arranged—donations by stores, commercial firms and theatres—so that the extent of cooperation between merchants and theatre-owners may be widened immeasureably.

Working in conjunction with exhibitor committees, the national bureau will handle details of syndication. A special press-sheet has already been prepared. Conditions governing the contest, feature stories and advertising displays for newspaper use, quite apart from theatre material, are contained in this sheet. Pictorial one-sheet posters for newspaper delivery wagons, news stands and billboards, together with slides to accord each cooperating theatre full benefit of the publicity are included among the contest accessories.

As a means not only of promoting interest in advance but also of maintaining it throughout the season, this contest, which is perhaps the most ambitious yet attempted between newspapers and motion pictures, stands as one of the high-lights of the Greater Movie Season direct-to-the-public campaign.

Cleveland Spot Light

JAMES PLATT, merchant of extraordinary screen entertainment at the thriving young city of Mt. Vernon, Ohio, has so faithfully demonstrated his interest in his community that customers mob his box office nightly and leave all their gold and wordly goods there. This embarrasses Mr. Platt. But he manages to look at it in the right way and suffers the predicament as a strong man should. A little while ago the customers organized a real Chamber of Commerce in Mt. Vernon and they put a fast one over and elected Jim president. He is also several other things in the community. So it seems they not only give him money but honor and all those things. Which makes it nice. Even if it is embarrasing.

DOC. BRODY of the famous Brody chain of theatres in Cleveland known as "The Broadway Circuit" claims he has captured the original "hot dam" in exploitation men. The same is no other than our old friend Milt Korack who has come out from behind his disguise and is now doing his stuff in the open. He's simply knocking 'em cold out at the new Broadway. Last week he put on a whale of a fashion show for "Fifth Avenue Models." He had six models. After looking at said models we elected Milt to the hall of fame with Flo Ziegfeld. "Where'd you get 'em?" said we. "Ah," said Milt and walked away. Wonderful talkative fellow this Milt.

CHRISTY DEIBEL of the Liberty theatre, Youngstown, O., is very sad at the terrible blow up for the Bungle illuminated golf bawl company. He though old Colonel Bungle had a great idea there and expected to invest in a barrel or two at least. So the dissolution of the firm hit Mr. Deibel very hard. "The trouble with golf," said Mr. Deibel, "is the blamed summer days are no way long enough."

DURING the Chicago Universal convention at the Drake hotel, Bill Raynor, manager of Reade's Cleveland Hippodrome, was found standing sadly beside the $50,000 fountain in the $1,000,000 (not movie figures) Drake lobby. There were tears in his eyes. Asked what about it, Bill said it always made him sad to see water running around like that. Why not look the other way then, a kind soul suggested. "That's hard on the eyes too," said Bill. And upon looking around we said yes. And we concluded the running water was just about as safe a place for Bill to look as anywhere else even if it did make him sad. 'S funny how many pretty ladies pick on the Drake lobby for a sit-around.

NOW that his costly radio broadcasting station is operating smoothly (through which he reaches nightly 3,000,000 (estimated) people (count 'em)), Allen Simmons, the erstwhile champion and wholesale purchaser of the Lincoln automobile company's product, and incidentally owner of the Allen Theatre, Akron, Ohio, is now contemplating hitching his publicity cart to a star. He's one of these fellows that works from the ground up. He started with autos, then radio and now expects to soar into the clouds soon with an aeroplane. Not satisfied with selling his show to the folks on earth he's probably going to stir things up a little on Mars or some nearby planet.

HERE'S a great publicity stunt for Denny's coming picture "Where Was I?." Have theatre owners and managers answer that question and have the question asked in each case by a film salesman. For instance, ask Frank Gross of the Grand, Cleveland, where he was on March 16 at 2:30 A. M.; or Howard Reif of the Lucier Theatre where he was at or about midnight on May 5, Inst.; Raymond Wallace of the Ohio at Alliance, where he was on the morning of May 20th; or Tim Roberts of the Park, Mansfield, what happened to him on April 16th. It would make a good contest even if they couldn't answer.

AND, by the way, Tim Roberts of Mansfield is the first man in the Cleveland territory to sign up 100 per cent on Carl Laemmle's Second White List. So, maybe, we better eliminate Tim from the "Where Was I" contest.

"Tell me not in mournful numbers,
Life is but an empty stream
And the fish is dead that slumbers—
Holy Mackerel, What a Dream!"

The above alleged poetry was achieved after careful and thoughtful metering by A. H. Abrams of the Mozart theatre, Canton, after his return from a fishing trip to parts unknown but by many suspected. It seems that Mr. Abrams caught a likely looking bass. When pulled into the boat it appeared the said bass was dead. So he was detached from the hooks and laid on deck the boat where a post-mortem was held as to whether the fish should be kept or thrown away. No one knew how long it may have been dead. As it seems Mr. Abrams had been asleep for quite a while prior to taking up his line and finding the alleged dead fish thereon. The fish settled the question by coming too and jumping back into the lake.

SHOWMEN WIN PRIZES WITH SERIALS

(*Continued from Page* 23)

Mystery' 'for the same week. Then there was the problem of getting the children to come to the theatre instead of going to the circus. Manager Woodward of the Park solved this very satisfactorily.

He dressed his lobby with cut-outs of lions, tigers, elephants and other wild animals and bought 1000 balloons to give away to the children the opening day. He also had two wagons built with half-inch bars of golden blend and bright red body frame. In the cage, lying on the sawdust-strewn floor were cut-out animals, and on the side was this card: "Kiddies, Here's Your Chance to Get This Wagon Free. Come and See How on Sat. May 9." These were parked outside the theatre.

All the children coming to the opening episode of the serial received a card on which to write their names and addresses. These were then dropped in a box which was placed in the lobby. During the following week everyone who attended the theatre was given a similar card and asked to write in their favorite kiddie's name. On the next Saturday afternoon, when the second episode was being shown, the boxed filled with names was placed on the stage. A child from the audience came up on the stage and amid an expectant silence drew out two cards. The children whose names were written thereon went home with the gorgeous circus wagons.

THE Bigio brothers at Steubensville, retailers of tobacco and cigars of highest quality, also cigarettes that "taste different—they're burnt" (not an advertisement) seem to be very happy in their new adventure. They opened a magnificient picture palace in their home town the other day. It's the Grand and cost—(insert your own figure) plenty.

IN CADIZ, Long & Son also opened a new house, The Long. Father and son were the best lumber men in Cadiz (excerpt from Cadiz newspaper) and, we assume, still are. There wasn't enough excitement in the lumber business. But they've plenty now. Cadiz is a long way from the main stems and it's not at all impossible that there might be a miss-out or any one of the two or three things that make the picture business exciting.

AND Jim Velos has motored over from Wheeling and opened a new house at Bellaire. It's the Capitol. "The Finest House in America," the Bellaire paper says. No question about it. Congratulations to Mr. Velos. He still runs a theatre in Wheeling.

—*A. J. Sharick.*

Pittsburgh Smoke

AND here's the maiden's prayer again? And right off I want to tell you a hot one about two men I know. Jake Silverman of Altoona was sitting in a Pittsburgh restaurant recently. "Do Gooseberries have legs" Jake asked the waiter. "No Sir" "Then I must have swallowed a caterpillar" Jake informed the palpitating world.

SAM FRIEDMAN of the Luna, Sharon, Pa., and other nearby cities, is up and at 'em as usual. Sam put over a hot one last week.

JOE LEFKO brings this in from up Erie way. It seems that an exhibitor driving at terrific speed ran over and killed a film exploiteer in front of the Universal Exchange. He rushed in and grabbed the first salesman he saw. "I've just killed an exploiteer" he cried wildly "what shall I do?" "Oh we can't do anything about it here" said the salesman lightly "You'll have to go to the sheriff's office to collect the bounty."

MET the new manager of the Cameo, Mr. Gallagher, and a real live wire too. The flappers all like that handsome Mr. Turner and that accounts for the matinee trade. Four cheers for the new manager and one half cheer for the asst.

UP to see Mr. Kitchel at Jeanette this week and am tickled to tell you that he's all set with the second WHITE LIST which is keen judgement, say we.

Miss Herrmann Gives Farewell Luncheon

MISS ROSE HERRMANN, of the Big U Exchange, New York, and sister of Manager Bill Herrmann, was married recently and will make her home in California. On May 23rd she gave the girls of the office a farewell luncheon at the Hotel Bristol, and afterwards the party attended "The Mikado" at the 44th St. Theatre. The girls, Frances Kaplan, Doris Kaplan, Goldie Bernstein, Etta Skilowitz, Rose Harris, Rose Youngfield and Minna Abramovitz, presented Miss Herrmann with a beautiful Italian linen luncheon set, and they in return received gifts from her.

UNUSUAL PRAISE FOR "A WOMAN'S FAITH."

(*Continued from Page* 15)

—with the virgin soul of Neree Caron standing unscathed in the blaze.

"In Chapter VIII in September Journal, there's a passage right at the beginning which could be picturized—where Donovan studies the waste of the forests. He sees a tree which a careless hand has cut with a hatchet. The tree is bleeding—as is the man's heart. Writes Joyce Kilmer: 'Poems are made by fools like me, but only God can make a tree.' Somehow the touch of nature draws the man to God, but the man resists. He in the silence bares his breast, and addresses the wounded tree (as Bill Hart talks to his horse) : 'Wanton wounds have made you bleed, O, frail tree! God—no, there is no God—Oh, how much alike you and I are!' And he caresses the little tree as if it were human.

"The fight between Donovan and Cluny could be made greater than the big scene in 'The Spoilers.'

"That's a beautiful sentence: 'A girl with whom a man might check his life, and find it safe when he came back.'

"'Miracle' might be a bad title for the story on the screen.

"Titles pop up in one's head:

"The Fugitive—which would include the hero and heroine; he flying from his better nature and God; she from the stern hand of the law.

"A Woman's Hand.

"A Prisoner of Darkness.

"The Blind Pilgrim.

"The Miracle of Love.

"Out of the Dark.

"The Light of Love.

"The Light of Faith—(I believe there is a film with this title) Le Malcoeur were a bad title unless translated *The Blind Heart.*

"Well, I've said my say about 'Miracle.'

"With good wishes to you in all your filmy ways,

"Heartily-signed.

"FATHER WILL WHALEN."

"THANKS FOR THE CHECK"

(*Continued from Page* 22)

always found them great money-makers when properly exploited.

Although I have always tried to exploit my pictures to the best of my ability, this is the first contest in which I have competed and you can imagine my delight when I received the word that I had won this $50.00 prize, and I might also state that from now on I will be one of the most enthusiastic contestants in any future contests of this kind.

Again thanking you for this cheque and assuring you of my very best wishes for Universal, I am,

Yours truly,

W. G. STURGESS,

The Crescent Palace Theatre.

Texas Steers

STUART ARLEDGE, Lyric Theatre, Garland, Texas, is the proud father of a lovely baby girl, born May 19, and tips the scales at seven and three-fourths pounds. Mrs. Arledge and baby reported getting along nicely. Old man Arledge, who seems to take more than his 50 per cent credit in the occasion, is wearing a perpetual smile, and predicts that his daughter will be an accomplished cashier, as she is already reaching for the small change. Texas Steers joins Mr. Arledge's many friends in congratulating both he and Mrs. Arledge upon the advent of the little one.

SOUTHERN States Film Corporation has taken over Creole Enterprise of Louisiana, and moved into the quarters occupied by the retiring firm. This consolidation was effected May 18. M. J. Sparks continues as manager of Southern States, while Mr. Ernest Leeves, former manager of Creole, retires to embark in the exhibition field. He has the best wishes of Film Row in his new venture.

MANAGER McILHERAN of the Dallas office has made such strenuous efforts in his drive for play dates on his service, that he has been given the soubriquet of "FIGHTING BOB."

MR. P. G. POAG, manager of the Princess Theatre, Del Rio, Texas, is employing the free ticket idea attached to a letter listing his coming attractions, and inviting the one addressed to attend his theatre at any performance and use the attached ticket. This is a good summer business stimulator from "OLD MAN POAG."

—*Jack Meredith.*

N. Y. STRAND AND CAPITOL TO PLAY UNIVERSAL JEWELS

(*Continued from Page* 12)

versal's Second White List pictures, for next Fall.

Pat O'Malley, who has just been signed by Universal on a long contract, has a featured role in "The Teaser" with Miss LaPlante. The picture was adapted from William A. Brady's Broadway stage success of the same man. Adelaide Matthews and Martha M. Stanley wrote the play. William A. Seiter, one of Universal's most popular directors, made this picture. In the cast are Wyndham Standing, Margaret Quimby, Hedda Hopper, Walter McGrail, Vivian Oakland and E. Alyn Warren.

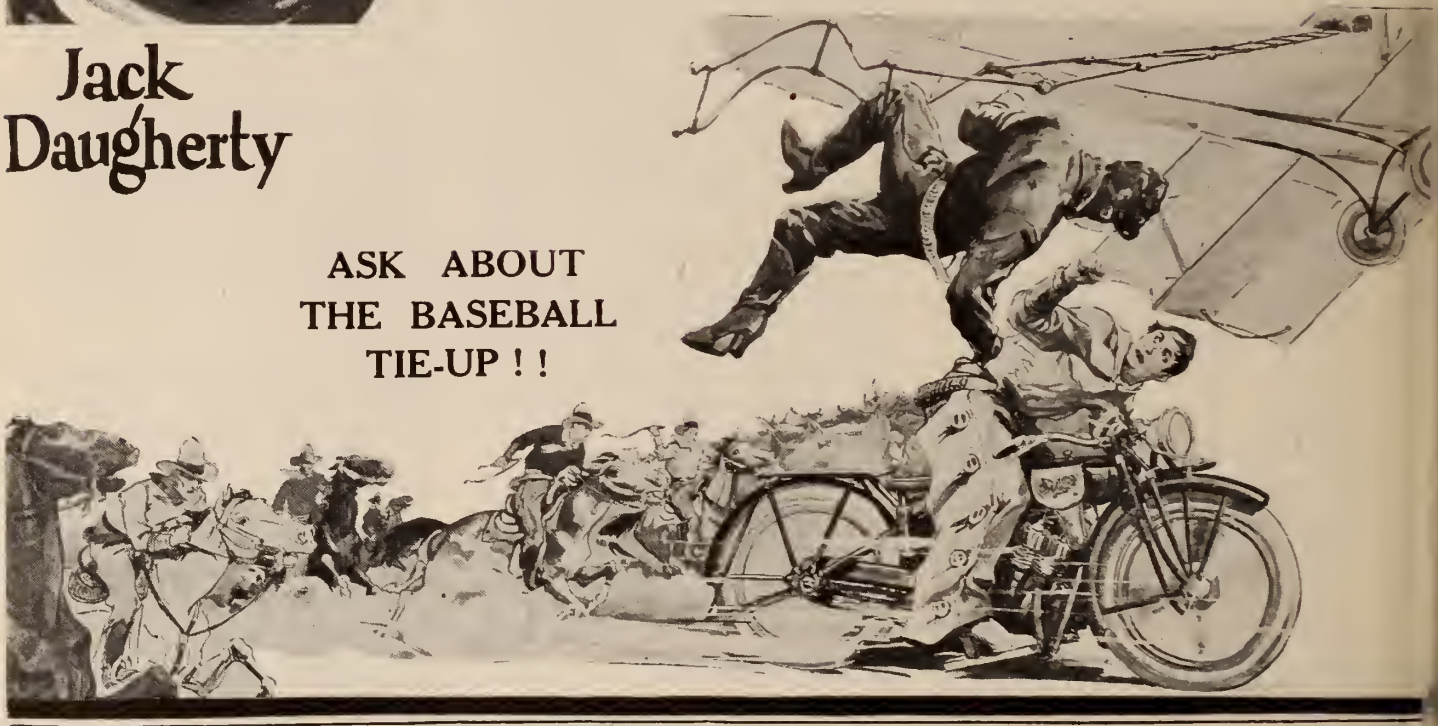
A Box-
from

A GREAT STAR

The star of many westerns here reaches his greatest heights in a vehicle that provides him with the finest opportunity of his career.

Jack Daugherty

ASK ABOUT THE BASEBALL TIE-UP ! !



The FIGHTING RA

with

Jack Daugherty, Al Wilson, *World's champion stunt flyer, and* **Eileen Sedgwick**

Directed by **Jay Marchant.**

Office Smash any angle!!

PACKED WITH ACTION

It teems with action from the very start right through to the thrilling end. Hair-raising aviation stunts by the World's Champion Stunt Flyer add a zest and tingle that will keep you right on your seat's edge. It is the greatest serial ever attempted, and it bears out every promise made for it.

BACKED BY GREAT ADVERTISING CAMPAIGN

The broadest and most effective campaign ever attempted on a serial has been made on this great picture. Papers throughout the country are running advertising and the thrilling novelization; you will find this campaign in your own territory. Too, five leading farm papers are being heavily covered in this advertising.

GER

This is your biggest serial bet, the greatest ever offered exhibitors. See your Universal Exchange and arrange for your booking. If your territory is not being covered in this great advertising campaign, write direct to Universal Pictures Corp., 730 Fifth Ave., New York, N. Y., and get real action!

THE MOVIE CRITICS AGREE THAT

"The Phantom of the Opera"

By GEORGE C. WARREN

MYSTERY and terror and romance go hand-in-hand to make "The Phantom of the Opera," the Carl Laemmle 1925 super-special, a picture that will draw thousands, perhaps millions, to the box-offices of the theatres in which it is shown. It had its world premiere at the Curran Theatre last night, a first night that was attended with all the pomp and curiosity that goes to make these occasions memorable.

A romance by Gaston Leroux is the basis of the film, and Rupert Julian directed its making. So much for the record.

Julian has accomplished something that had not before been done in pictures. He has put real mystery on the screen; the sort of mystery that makes the blood run cold and gives one a sensation of helpless terror. Something is going to happen, you are not exactly sure what, and in fear of its coming you cower and shiver and quake at the unknown horror which seems just around the corner.

A stroke of genius here. Griffith tried to do this and failed, and others of the directors with big names have made the effort with small success.

It's done, now. Julian has shown the way, so there will be more, one may be sure.

The production is massive, magnificent, with a sequence in color, the Bal de l'Opera, wonderfully beautiful in its surging crowds and its gay costumes. The reproduction of the Paris Opera, exterior and interior, stage and vaults under the building is wonderfully well done. There is vastness about the building and the great staircase and foyer are so beautiful there was applause for them whenever they came on the screen.

As mystery and its attendant dread are the chief ingredients of "The Phantom of the Opera" it seems unfair to tell anything of the story other than to say there is a thread of lovely romance running through it.

The love of a man of distinguished family for a little opera singer, understudy for the prima donna. At first the love is carnal, but the purity and sweetness of the girl convert the evil in the man's heart into an adoration of her womanhood and beauty that makes it almost a holy thing, this love.

There are barriers mountain high between them, but they surmount them all and come safely into the haven of happiness.

This is only one thread in the pattern of the picture. The others are terror, jealousy, the life of people in a great opera company, the workings of a diseased brain.

There is a scene in which the great chandelier in the opera house falls during a crowded performance and kills and maims hundreds; there is the wonderful ball scene; the mob that rushes through the streets and into the vaults under them, a torchlight mob; there are intimate glimpses of the ballet and scenes showing the performance of "Faust."

And there are shadows, sinister figures that one sees in silhouette; figures that strike the heart with dread.

Several thousand people were used in making the picture and a fine cast of principals is seen in the leads.

Lon Chaney is featured, he playing the Phantom of the title, but the character has little variety, although Chaney brings all of his art to make it a hideous thing, repulsive to sight, repulsive to the moral nature.

The real star is Mary Philbin, whose work has the maturity and finish that show her to have already arrived. She is a great emotional actress. Pretty, too, without being beautiful.

Norman Kerry does a good piece of work as the lover, and others who figure prominently are Arthur Edmund Carewe, Gibson Gowland, Virginia Pearson, John Sainpolis and Snitz Edwards.—*San Francisco Chronicle.*

"Dangerous Innocence"

"DANGEROUS INNOCENCE," co-starring Laura La Plante and Eugene O'Brien, made its debut at the Kinema yesterday. Both Miss La Plante and Mr. O'Brien made many new friends for themselves and further justified the claims of their old friends that they are in the high ranks of screendom. The cast surrounding these two favorites is excellent, while the story is one that appeals to all classes of movie fans. A new idea in the old story of love is brought to the front in "Dangerous Innocence," in fact, it is the foundation upon which the entire story is constructed.

There is not a lagging moment in the entire production. Mr. O'Brien does a splendid piece of work when as Major Seymour he learns for the first time that the girl he loves is the daughter of the woman he once loved. He is also most expressive in the scene where as Ann's fiance he again meets her mother, while in the great fight scene with the "sneak" of the piece he demonstrates that he can do fighting roles as well as those of lovers.

—*Salt Lake City Telegram.*
(Length: 6,500 ft.)

"The Price of Pleasure"

IF only for the scene of the elevator changing its course up and down the shaft, operated by an irate young woman, the new picture at the Piccadilly is worth while.

"The Price of Pleasure," Universal's latest featuring Virginia Valli and Norman Kerry, is entertainment plus.

It's the honestest photoplay in a long time once it gets going after a slow start. Good old-fashioned romance served us by Edward Sloman, the director, with charming delicacy and sincerity.

It's the story of Linnie, the beautiful bargain basement girl. Now, who is the chap who flips his duster in her ear as she weeps midst the hardware in aisle six? Lo, he turns out to be the young millionaire. He's a Schuyler, one Garry Schuyler, and he is hunting romance in this particular basement.

A week of clothes and parties and flowers and loveliness he gives Linnie, always with that touch of delicacy that rings true. And when the time comes for Linnie to go back to the basement —he marries her.

Then the tale is of the hatred of Garry's aristocratic mother and sister for the new daughter-in-law, of a scheme to get Linnie's child, born after Garry thought her dead and while he was wandering around the world with brain fever. See how it goes? Nobody's too hard-boiled for this.

The players must have loved their tasks. There is a moment when Virginia Valli, as Linnie, collapses into her husband's arms, wilted by the cold stares of his mother and sister, that is superb. The whole cast is good. Norman Kerry is the hero. Kate Lester, in her last part before her tragic death from burns recently at the studio, is splendid as the aristocratic Mrs. Schuyler. Louise Fazenda and T. Roy Barnes are uproarious in their comedy. Miss Fazenda's scene when she turns the course of the elevator in the office building that she may rescue Linnie's baby is the finest work she has ever done, and that's saying something. On the whole, the picture's meat for a hokum holiday.—*New York American.*
(Lengths: 6,618 ft.)

"UNIVERSAL HAS THE PICTURES"

"I'll Show You the Town"

REGINALD DENNY is romping all over the screen in one of the most delightful of comedies, "I'll Show You the Town," at the Forum this week.

If there's any lingering doubt in your mind about Denny being an infectious, utterly beguiling, irrepressive, insouciantly gay comedian, then try this film as proof positive. When one hilarious situation after another is packed into the story and Denny is still able to top each one by his own antics and clever expressivenes, there's only one answer—he's a real comedian.

Just fancy an accommodating young man immersed in the throes of writing a book, who, much against his will, is forced into showing the delights of the town to three women on the same night.

One is a wealthy widow trying to make up her mind to which charity she shall contribute. Another is the lonesome wife of a very busy friend, simply craving excitement on her birthday. And the third is a ridiculously wealthy and tormentingly beautiful young girl from the West.

And all the while, a former fiancee, now married, is seeking refuge in the bachelor's apartment from her suspicious and pugnacious husband.

Well, any man who can entertain, in a thorough way, three women on the same night in the same cafe without any of them knowing of the others' presence, is a positive genius. And Denny is—almost.

Just a careless waiter misplacing a piece of ice and the whole net of intricately woven excuses and subterfuges comes tumbling on our hero's slightly intoxicated head.

The cast is irreproachable. If Harry Pollard, the director, is responsible for the selection another prize mark should be chalked up for him. All the way from Denny down to the unmentioned head waiter they are excellent, so much so that it's difficult to name any individual as outclassing the others.

Denny, of course, is the most prominent by token of his leading role. Marian Nixon indicates just the right degree of charm and petulance in her role.

Cissy Fitzgerald is amazing. She doesn't look a day over 32 or 33 and those luscious, big brown eyes of hers are just as active and tantalizing as ever. Her work is so finished and poised, she gives an added bit of seasoning to the concoction.

Margaret Livingston deserves many a word of praise for her work, although it couldn't have been very fatiguing. During the latter half of the film she is transported about in various men's arms. Lilyan Tashman is shown in a new light as a comedienne.

—*Los Angeles Times.*

(Length: 7,396 ft.)

"Fifth Avenue Models"

By ALMA TALLEY

THE Piccadilly this week has a particularly good program, headed by "Fifth Avenue Models," a Universal Jewel. It is a film that will please everybody, with an excellent story, well constructed and directed, and a good cast.

The plot has to do with a girl's devotion to her father, who paints pictures that no one will buy. The heroine, a fitter in a modiste's shop, is drafted into service as a model during an exhibition. While displaying a gown, she has a row with another mannequin and the feathers begin to fly—the feathers being on the gown. Of course, the frock is ruined; she is fired and told that she must pay for the dress. So her father accepts an offer from two crooks to accompany them to a millionaire's home and point out to them a newly purchased Rembrandt—on their pretense that they wish him to copy it. Of course, he is caught, though the thieves escape, and is sent to prison. His daughter visits him every week-end to take him painting materials. Her new employer, an art connoisseur, has fallen in love with her, and when he calls on Saturday night, a neighbor informs him that she stays out every Saturday night, leading her suitor to suppose that she's not such a nice girl after all. But, of course, it's all fixed up for the happy ending, with the artist recognized, and the girl marrying into one of the best families.

The story was adapted by Olga Printzlau from Muriel Hine's novel, "The Best in Life." Svend Gade has done an excellent job in directing: the interest is steadily maintained throughout, and the characters seem real and lovable. The highlight of the film is the hair-pulling match between the two models, which is great stuff. And there is a fashion display which will get over big with the feminine half of the audience.

Mary Philbin is sweet and charming as the heroine who has never been kissed. Norman Kerry is an attractive hero, and Josef Swickard plays the struggling artist with a great deal of pathos. Smaller roles are well played by Rosemary Theby, Betty Francisco and William Conklin.

Unlike many distinctively "box-office" pictures, "Fifth Avenue Models" will not insult the intelligence of a high class audience. The plot is logical and consistent without any annoying incongruities. And for fans who like glamor in their pictures, this lavishly mounted production toes the mark.

So, taken all in all, from a box-office standpoint, there's nothing wrong with this picture.—*New York Telegraph.*

(Length: 6,581 ft.)

"The Man in Blue"

COLORFUL atmosphere, fast action and good incident feature this romance of a cop and an Italian girl. The man in blue, splendidly played by Herbert Rawlinson, has his own troubles with sons of sunny Italy—to say nothing of a horde of politicians, but he wins out — of course he does, and you will have an enjoyable time watching him do so, for the story is full of real romance, honest humor and genuine heart interest. Madge Bellamy is a delight to the eyes as the Italian girl and does some capital acting. Boost this one, it will bring results.—*The Spotlight.*

(Length: 5,706 ft.)

"The Saddle Hawk"

HOOT GIBSON and his troupe of galloping stuntsters are playing hosts at the Cameo in a photoplay entertainment billed as "The Saddle Hawk," a nifty thriller of some six or eight reels, in which the eminent puncher of cows runs the gauntlet of hard experiences from sheepherder to cowboy.

Gibson followers, who relish the brand of westerns dispensed by the youthful saddle-rocker, will have no kick coming if they patronize his latest offering. It abounds in thrills, spills, and fun enough to go around the auditorium at least twice.

"The Saddle Hawk" is undoubtedly one of the fastest, snappiest film attractions in which the Gibson lad has ever appeared. The story is full of drama, adventure and romance, such as one might expect to find out in the great open spaces.

—*Los Angeles News.*

(Length: 5,468 ft.)

BOX OFFICE RATINGS

'Fighting Ranger' Is Best Western Serial

[WIRE]

Milwaukee, Wis.

Mr. Carl Laemmle,
Universal Pictures Corp.,
730 Fifth Ave.,
New York, N. Y.

First three episodes "Fighting Ranger" convinced me that every time Universal releases a chapter play it's better than preceding one. This is finest western serial ever released. Every episode replete with genuine action. Sincerely recommend Universal serials to exhibitors as sound box-office bets.

O. L. MEISTER,
Manager, White House, Theatre.

La Plante Comedy Wins Compliments

Kansas City, Mo.

Mr. Carl Laemmle, President,
Universal Pictures Corp.,
New York, N. Y.

Dear Mr. Laemmle:

I cannot help writing you about the last Universal Jewel we played at this theatre. I refer to "Dangerous Innocence." In my nine years' experience I never recall more pleasing compliments than obtained on this feature. Women were fascinated by Laura La Plante's personality and charm.

Well may Universal be proud of this beautiful story so clean and wholesome and entertaining. It was indeed a pleasure to play this picture.

I feel happy to be able to send you these few words of real appreciation.

With best wishes for success and kindest regards, I am,

Sincerely,
(Signed) SAMUEL CARVER,
Liberty Theatre.

Serial His Life Saver

Senecaville, Ohio.

Universal Film Exchanges, Inc.,
Cincinnati, Ohio.

Gentlemen:

If it were not for "The Riddle Rider," I would be forced to close every day but Saturday. It is my life-saver. I am mighty glad that I bought it.

Yours truly,
CHAISE THEATRE.

An Appreciation Of Universal Policy

Antwerp, N. Y.

Mr. Carl Laemmle,
Universal Pictures Corp.

My dear Mr. Laemmle:

May I, as the wife of a small-town exhibitor, who has shown Universal pictures continuously for ten years, take a few moments of your valuable time? We wish to speak a word of appreciation to the producer who furnishes an evening of good entertainment at a price which does not take the entire box-office receipts to pay.

Our show for Saturday night, April 3rd, was 100 per cent. Universal. A Century comedy, "Snappy Eyes," clean and funny and a Western feature, "The Sunset Trail," with William Desmond and Gareth Hughes. I am not partial to Western pictures, but the splendid acting and beautiful scenery makes this one out of the ordinary.

Thanking you for your "live-and-let-live" policy, I am,

Most sincerely,
MRS. W. C. ALLEN.

"White List" Rated Best Money Makers

Saint Albans, W. Va.

Universal Film Exchange,
Charleston, W. Va.

Gentlemen:

Just a few words in regard to your picture, "Secrets of the Night." This picture without a doubt went over with our patrons better than anything we have screened since being in business.

We have used several pictures on your "White List" and wish to state that this is the best money-making group of pictures we have ever used. Our patrons look forward to Universal's night. Keep making more pictures like these and Universal will always play our house.

Yours truly,
(Signed) CARRYE MOORE,
Mgr., Reel Theatre.

Hoot Brings Dollars To This Box Office

Wayland, N. Y.

Universal Film Exchanges, Inc.,
Buffalo, N. Y.

Gentlemen:

Just a few lines to let you know that Hoot Gibson in "Let 'Er Buck" is one of the best Hoots made, packed my house for four days to the biggest business since "Hunchback." Every exhibitor that fails to play this will lose out in the long run. Hoot Gibson is one of my best bets; he brings dollars into the box-office.

Yours truly,
(Signed) W. C. WEINHART,
Amusu Theatre.

Many Came Back Twice to See Denny

Wolseley, Sask., Can.

Universal Film Service,
Winnipeg, Man.

Dear Sirs:

Denny is certainly the real thing. I don't think that I ever had a better satisfied crowd than the one that saw this picture, "The Reckless Age." A number came back twice. One rather quiet lady said that she couldn't remember when she had as good a laugh as at that picture and many have complained of sore sides from laughing at it. There were times when they ceased to laugh. They simply yelled. Often I had visions of a big seat repair job when they started to rock back and forth with merriment.

Yours very truly,
(Signed) ROBT. J. CHAMBERS,
Savoy Theatre.

'K' Pleased Everyone

Lanett, Ala.

Universal Film Exchanges, Inc.,
Atlanta, Ga.

Gentlemen:

It is a pleasure to us to inform you that our engagement with "K—The Unknown" pleased every one in every way. It was an extremely good engagement for us.

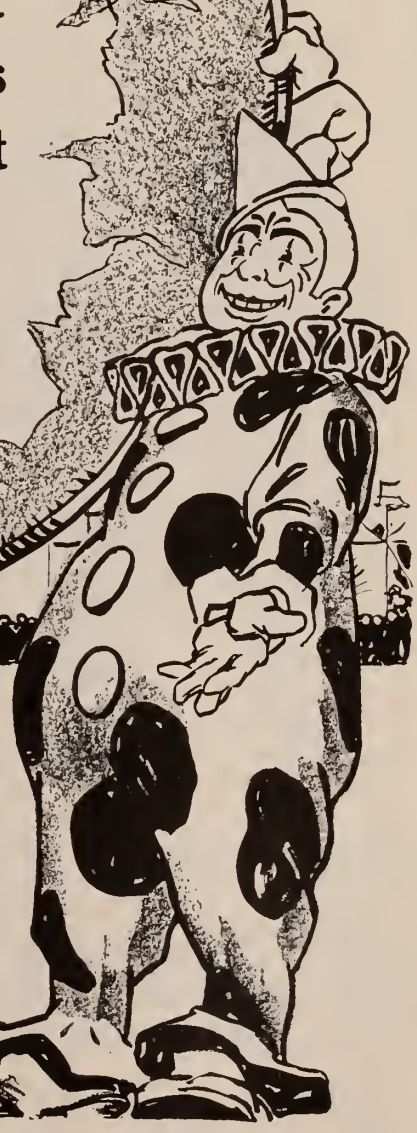
Yours very truly,
(Signed) W. H. BREWER,
Manager, Lanett Theatre.

The GREAT CIRCUS MYSTERY

"Record-breaking business! One of the best box-office attractions the whole market affords!"

Franklin Whittam,
Strand Theatre,
Kansas City, Mo.

Directed by
Jay Marchant



with

BONOMO

the world's strongest human

Bill it! Ballyhoo it! Boost it! Give it all you have. It's a circus serial with the pull of the circus. And remember—summer is heaven to a circus ticket seller. Get 'em in for the first episode and you'll be riding pretty for ten big weeks—in any weather.

The sign of the best in serials.

A PAGE OF SYNOPSES

"I'LL SHOW YOU THE TOWN"

Universal Jewel
Starring REGINALD DENNY

Directed by Harry A. Pollard.
From the story of the same name by Elmer Davis.

CAST

Alec Dupree.....Reginald Denny
Hazel Deming.....Marian Nixon
Prof. Carlyle McCabe.....
.....Edward Kimball
Fan Green.....Lilyan Tashman
Martin Green.....Hayden Stevenson
Agnes Clevenger....Cissy Fitzgerald
Lucille Pemberton.....
.....Margaret Livingston
Billie Bonner.....Neely Edwards
Prof. Goodhue...William A. Carroll
Aunt Sarah.....Martha Mattox
Edith Torey.....Helen Greene
Frank Pemberton....Lionel Braham

A BOTHERSOME neighbor tries to palm off his wife on Prof. Alec Dupree, who has a reputation for being "safe and dependable," for an evening at the Hanging Gardens Cafe. He objects on the ground that he is busy writing a book, but the neighbor leaves, assuming his consent.

The dean of Wyndham College, founded by an ancestor of Dupree, is distressed over the financial plight of the school and comes to the young professor for aid. He tells him that Agnes Clavenger, a wealthy widow who has been making handsome annual gifts to the college, is being lured away by New York charities and Wyndham is in danger of being left flat.

Dupree, who has been beguiled by a gay party in the next apartment into taking a few drinks, meets the widow, who is in conference with representatives of charity organizations, addresses her familiarly as "Aggie," drags her into the hall for a private chat, flatters her by calling her beautiful, and makes a date to show her the town in half an hour.

Alec's cousin Edith has announced the arrival in town of a girl from the West named Hazel, whom he imagines to be a gunwoman, and repulses Edith"s entreaties to show Hazel the town—until he sees her. Then he insists upon taking her out as soon as he gets through with the widow.

He takes the widow around in an airplane and then returns for Hazel. Whilst he is dressing, a childhood sweetheart who has run away from her husband, comes to him for refuge. He tells her to leave his apartment and is dragged away to the Hanging Gardens by the neighbor's wife, Fan.

As soon as they are seated he goes out to telephone and meets the widow, who insists upon being taken to the Hanging Gardens. They are seated, he orders dinner and then excuses himself on a pretext, meeting Hazel and her mother, who ask him to join them. He is in love with the girl and can't miss the opportunity, so he orders his soup and then excuses himself to telephone. By instructing a bellboy to page him every five minutes he manages to spend a little time with each woman without letting any of them know that he is entertaining two others.

The runaway wife's husband arrives in town with murder in his eye and goes stalking for Dupree. The two younger women leave him in disgust and he gets rid of the widow, returning home to find the fleeing wife, Lucille, in his bathtub. Enraged at her, he leaves her to sleep in his rooms and goes to a neighbor's apartment for the night, but is called back to the phone in his pajamas just as the angry husband comes banging at the door.

He carries Lucille to Fan's apartment and puts her in bed, then faces the wild husband with a show of innocence. Fan comes in, sees the strange woman in her bed and rushes to Dupree for sympathy, falling in his arms, followed by her husband who sees them in embrace.

Faced by both outraged husbands, the widow and Hazel, who have arrived during the dilemma of the timid professor, he suddenly turns into a cave man and puts them all in their places with an iron hand, dragging Hazel to his room and ordering her to kiss him. She accepts his proposal of marriage and the widow decides to give two million to the college.

(Length: 7,396 ft.)

"THE FIGHTING RANGER"

Fifteen-Episode Adventure Picture
With JACK DAUGHERTY, EILEEN SEDGWICK *and* AL WILSON

No. 3—"The Secret Trail"

TERENCE and Mary are knocked out by the dynamite explosion. The rustlers steal the treasure map from Mary, and depart before she regains consciousness. Terence and she immediately become aware of their loss when they come to, and see help in the shape of Bud Hughes, the tramp aviator who is circling over head.

One of the rusters makes off on a motorcycle, but the plane soon overtakes him, and Bud climbs down the ladder at the risk of his life, and jumps on the cyclist, who turns up a hill. The men fall to the ground and battle it out. Bud wins, and takes the map away, restoring it to Mary. Meanwhile, the plane scares off the bandits' horses.

Mary and Terence climb a hill in the vicinity of the treasure hiding place. Mary becomes faint, and Terence goes for some water. He soon hears her cry for aid, and rushes back in time to interfere with Taggart who is making advances to her. Mary keeps the men from fighting because she believes that Taggart is one of her father's friends.

Meanwhile, Taggart's gang of rustlers rush up and attack the three, but soon flee when they discover that the woods about them are on fire. Terence and Mary are left alone. Mary faints, and Terence picks her up, stumbles blindly into the raging flames.

"QUEEN OF THE ROUNDUP"

Two-Reel Mustang Picture
With JOSIE SEDGWICK

THE Ellis Horse Ranch suffers bad luck and Patricia Ellis, affectionately known as Pat, decides to sell a number of the horses in order to meet a $5,000 note. Ned Bixby, foreman, discovers that the horses have been stolen. When he informs old man Ellis, the latter suffers a stroke.

Pat rescues Gladys Rogers, daughter of the town banker, whose horse runs away. Pat sees Rogers, tells him she will have the money for him, and is surprised to see Gladys enter. Gladys, a haughty creature, tells her father about the rescue.

Pat is suggested as queen of the coming roundup. Gladys also wants the job. A race is staged between the two, Gladys riding a thoroughbred, while Pat uses a wild mustang. Pat wins, and Gladys insists that Pat will not be queen.

She hires ruffians to lure Pat to a cabin. Ned rescues her and discovers that they are the rustlers who are responsible for the theft of their horses. Pat arrives at the rodeo and is the leading figure in the celebration. She agrees to set a date for their marriage, after she hears from Ned that the horses will be recovered.

IF YOU COULD HAVE SEEN WHAT WE SAW THE OTHER DAY-
YOU'D PROBABLY BE LAUGHING YET!

WE LOOKED AT THE FIRST COMEDY OF OUR NEW SERIES AND EVEN LAUGHED AT IT OUR SELVES. MY BELIEF IS THAT MOST PEOPLE LOVE TO LAUGH AT JOKES ON OTHER FOLKS. AND THAT'S JUST WHAT HAPPENS HERE—THESE 12 COMEDIES ARE FULL OF LAUGHS ON OTHER PEOPLE. GREAT IDEA! SEE YOU IN THE MOVIES.

YOURS TRULY

BUSTER BROWN

A series of two-reel comedies based on a nationally famous comic strip. Millions will flock to see their favorites on the screen. Many national tie-ups, such as Buster Brown stockings, collars, ties, etc., make this series a gold-mine for exhibitors.

Century COMEDIES 1925-26

include

BUSTER BROWN COMEDIES

SERIES OF 12 2 REELS EACH

...ten This Column

A Weekly Advertisement Almost 455 Miles Long!

Bringing Universal's Message to Millions of Picture Fans Every Week

IF "Carl Laemmle's Column" was clipped from only one complete issue and laid end to end, the clippings would cover a distance of almost 455 miles, or practically the distance from New York to Pittsburgh. Appearing week in and week out, they cover practically every town in the United States and a good part of Canada. Miles of cheery talk about Universal players. Miles of information about Universal Pictures. Miles and miles of smiles and good will spread throughout the country, sowing the seeds of increased patronage for alert exhibitors to harvest. Book Universal Pictures and cash in.

REGINALD DENNY

It is a big thing to say of any star that every picture he has made has been a success, yet it's true of REGINALD DENNY—from "*Leather Pusher*" days to the present time. I believe his great popularity is largely due to the fact that he typifies young American manhood and because he is clean-cut, wholesome, daring, natural and full of life and fun. What do you gather from the fact that he is just as popular in Universal's foreign market as he is in our own country?

DENNY was universally commended in the "*Leather Pushers*," in "*The Reckless Age*," "*Sporting Youth*," "*Fast Worker*" and "*Oh, Doctor*," and I am confident he is due for more fine compliments in his newest picture, "*I'll Show You the Town*," adapted from Elmer Davis' splendid novel. The associating cast is unusually good, and Harry Pollard, who directed DENNY in all but one of his pictures, held the directing reins in this one. Your opinion of this young man and his talents will be welcome.

Some critics have complained that some exhibitors, taking advantage of the fact that they are always sure of a good crowd on Saturday, put on "cheap pictures" on that day. I don't know how true it is, but I do know that any exhibitor can play safe by showing Universals. We do not make "Saturday Night Pictures."

Every year there is always one picture that stands out over its fellows. This year, in my estimation, it will be Universal's magnificent spectacle, "*The Phantom of the Opera*," founded on the mystery of the Paris Opera House, and in which the celebrated character-actor, LON CHANEY, stars as "The Phantom," assisted by MARY PHILBIN and NORMAN KERRY, and 5,000 others.

Universal successes commended to you: "*Smoldering Fires*," with PAULINE FREDERICK and LAURA LA PLANTE; "*The Saddle Hawk*," starring HOOT GIBSON; HOUSE PETERS in "*Raffles, the Amateur Cracksman*"; HERBERT RAWLINSON and MADGE BELLAMY in "*The Man in Blue*"; MARY PHILBIN and NORMAN KERRY in "*Fifth Avenue Models*"; and Virginia Valli in "*Up the Ladder.*"

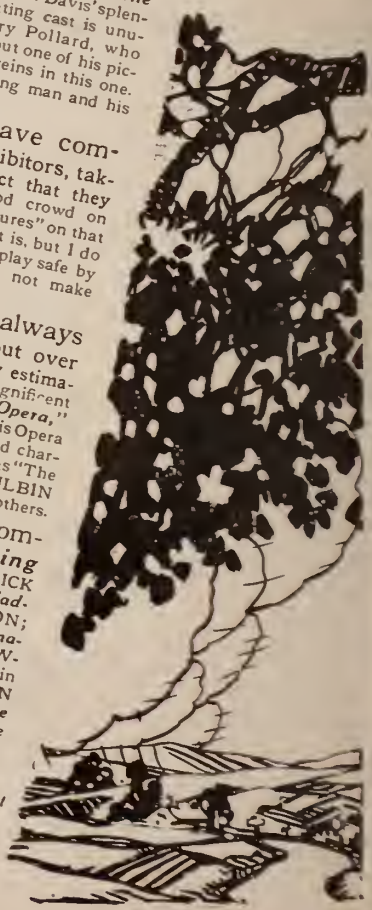
Carl Laemmle

(To be continued next week) President

Send for the beautifully illustrated "White List" booklet, which comes without cost to you

Carl Laemmle's Column in the Saturday Evening Post, for May 30, 1925

UNIVERSAL PICTURES



PAT O'MALLEY
in "THE MIDNIGHT SUN"

VOL - 23 MAY - 8 - 1926 NO - 13

UNIVERSAL WEEKLY

A Buzz Saw for Box Office Action!

"THEY ARE THE BEST comedies on the market. In a class by themselves."
—Olympia Theatre, Chicago, Ill.

"DESERVING OF ADVERTISING in lights. All an exhibitor need do is to let the public know he's playing them."
—Broadway, Glen Park & Orpheum Theatres, Gary, Ind.

BUSTER BROWN COMEDIES

12

2-reel Comedies Jammed with Joy!

Produced by Stern Bros.---------- Released by Universal---

The Rock of Gibraltar on which to build your future success

UNIVERSAL'S 5 YEAR CONTRACT

If you are interested get in touch at once with

Universal Pictures Corp.

CARL LAEMMLE, President

730 Fifth Avenue, New York City

MAKE WAY FOR THE

No. 481—Straight from the S
President of the Univ

KNOCK out the sides of your theatre. Install rubber chairs. Get ready for a riot when "The Runaway Express" hits your screen!

It's one of those things which happen all too seldom, which is all the more reason why you should take fullest advantage of it.

It's a railroad story based on the nationally known writings of Frank Spearman, who can cram more railroad action and railroad atmosphere into a railroad story than any other writer I know.

It has everything you want a picture to have—romance, comedy, thrills and melodrama—and it is packed full of advertising and exploitation possibilities.

Smiling Jack Daugherty heads the cast, and playing opposite him is Blanche Mehaffey. The dirty villain of the piece is none other than Tom O'Brien, one of the big hits of "The Big Parade." Charles French, Harry Todd, Madge Hunt and William Steele have corking good roles and they make the very most of them.

I'll admit—no, I boast—that "The Runaway Express" is filled with

RUNAWAY EXPRESS!

ulder Talk by Carl Laemmle,
sl Pictures Corporation.

hokum. It is made up of "audience stuff" from start to finish, winding up with a breath-taking episode that will lift your audience right out of their chairs.

The climax is a knockout. I hope you will watch the audience when it bangs onto your screen. The story builds up gradually to this daring effect, which I wont even describe to you for fear it will take some of the edge off. Be sure to watch the crowd and be sure to listen to their comments when they come out of the theatre!

"The Runaway Express" is just one of Universal's Greater Movie List—just one. So far, every picture on this list has far exceeded our expectations. I've got my fingers crossed to see that our amazing record of hits is not broken.

You know what Universal's White List did for you. Well, you can count on the Greater Movie List beating even that wonderful line-up. You will find included in this list picture after picture which is strong enough to be treated as a super-special—pictures with box office written all over them. On the other hand you will not find a single "weak sister" on the whole lot—not a single picture which will pull down your profits.

Universal is keeping up the most wonderful pace ever set in the history of this mad and glorious business. If you want a long contract, ask for it. There isn't any form of insurance in the world that can equal it!

WILL BLAZE ITS

The Supreme American Epic! Mightiest of Western Thrillers! A sensational money-maker on Broadway! Destined to leave a trail of box office triumphs for all exhibitors!

"A THUNDEROUS MOVIE."
—N. Y. Daily News

"THRILLING! SCENES MAGNIFICENT! Setting impressive!"
—N. Y. Morning World.

"A GIGANTIC PRODUCTION."
—N. Y. Evening Journal.

"A GREAT SPECTACLE FULL OF thrills."
—N. Y. Herald Tribune.

WAY OVER THE COUNTRY!

With Hoot Gibson, Dustin Farnum and a great cast of thousands

A UNIVERSAL SUPER-PRODUCTION
Presented by CARL LAEMMLE

An EDWARD SEDGWICK, Production

The UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
PAUL GULICK, EDITOR
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Vol. XXIII MAY 8, 1926 No. 13

UNIVERSAL MOVIEGRAMS

AFTER long weeks of suffering in a New York hospital, Harry Pollard, whose direction of "Uncle Tom's Cabin" has been so cruelly held up, through an X-ray discovered that he had a fractured jaw. The fracture was due to a too enthusiastic dentist in Plattsburg in an attempt to relieve an infection. The entire company has folded up its paraphernalia and entrained for California on the Twentieth Century.

UNIVERSAL has purchased two stories for Reginald Denny. One is "The Four Flusher" by Ceasar Dunn, produced last year at the Times Square Theatre in New York with Russell Mack in the role which Denny will play. The other is "The Cheerful Fraud," a novel by K. R. G. Browne, published last year by Putnams.

UNIVERSAL has changed the name of Dana Burnett's "Technic," which has just been completed at Universal City with Billie Dove, Francis X. Bushman. Warner Oland and Grace Darmond in the principal roles, to "The Show World." Lois Weber directed the picture, which pre-views acclaim as a dramatic triumph.

MELVILLE BROWN is receiving congratulations on his first directorial effort, "Her Big Night," the Laura La Plante starring vehicle which he has just cut and titled at Universal City. Brown has been assigned to the direction of "Taxi! Taxi!", the Saturday Evening Post story by George Weston. It has already been put in continuity form by Raymond Cannon.

COMPLETING a vacation of nearly a month, climaxed by a personal appearance at the opening in New York of "The Midnight Sun," Laura La Plante entrained on Tuesday for Universal City and a starring role in "Butterflies in the Rain," on which Edward Sloman is all ready to shoot his first scenes. This Andrew Soutar novel was put in continuity form by Charles Kenyon.

KING BAGGOT, who already has established a name for himself as a maker of racing stories with "The Kentucky Derby," has been assigned to the direction of "Down the Stretch," based on the racing stories by John Tainter Foote.

Universal To Distribute "Michael Strogoff" In U.S.

CARL LAEMMLE has purchased, for American distribution, another European super picture. So well pleased was Mr. Laemmle with the ovation which was given to "Les Miserables" in London, that contracts were immediately signed for the purchase, from the same company, (Societe des Cineromans) of "Michael Strogoff." "Michael Strogoff," or "The Courier of the Czar," by Jules Verne, has had a full and glorious history, both as a novel and as a play. In literary form, it has been translated into nineteen different languages, having run through a tremendous number of editions in the United States alone. In dramatic form, and usually under the title of "The Courier of the Czar," it has been one of the dependable war horses for touring companies, stock presentations, the ten-twenty-thirt'. It ranks right after "Uncle Tom's Cabin" in its country-wide popularity as a play.

The production of "Michael Strogoff," as made by Societe des Cineromans, follows in every important particular with the utmost fidelity, the colorful Jules Verne' story of the invasion of Siberia, by the Tartar hordes and the desperate journey of the Czar's courier to deliver a message to the Grand Duke, imprisoned in Irkutsch. The leading role, that of "Michael Strogoff," is played by Ivan Mosjoukine, and with the film, Universal also engages the services of Mosjoukine to star in Universal pictures. Mosjoukine is as famous in Europe as Jannings, although few of the pictures in which he has appeared have been shown in America. A Russian actor—most of his film work has been done in France. He has starred in "Keane," "The House of Mystery" and "Passing Shadows," prior to "Michael Strogoff." He has directed and written most of his own starring productions and has been under contract for some time to Societe des Cineromans. The new contract calls for his entering the Universal employ on August 1st. In view of the fact, however, it may be decided to star him in "L'Homme Qui Rit" which Universal will make in connection with the Societe Generale de Films, Paris, and which is scheduled to start on September 1st.

"Michael Strogoff" will be sent to New York as soon as it is finally edited. It will be released here following "Les Miserables."

"Midnight Sun" Makes Bow To Broadway

Receives Enthusiastic Ovation from Critics and Distinguished First Night Audience at Brilliant Colony Theatre Debut.

AN unusually distinguished, brilliant and enthusiastic audience gathered at the Colony Theatre on Friday evening, April 23rd, where "The Midnight Sun" a Universal super-production, co-starring Laura La Plante and Pat O'Malley, and directed by Dimitri Buchowetzki, made its cinematic debut.

Although the picture was not scheduled for showing until 8:45 p. m., as early as 8 o'clock, Broadway from 52nd to 53rd streets was lined with curious onlookers, surging around the entrance of the Colony Theatre for a glimpse of the stars of the production, who had come to New York from Hollywood especially for the premier. Deafening applause greeted the arrival of Miss La Plante and Mr. Pat O'Malley at the theatre. They occupied flag-draped boxes on either side of the house, and were mobbed with requests for autographs from the enthusiastic and excited fans.

A beautiful tableaux arranged by Jack Savage, of a fiery "Midnight Sun" preceded the picture. Spontaneous and insistent applause greeted the appearance on the screen of Miss La Plante, Mr. O'Malley, Raymond Keane and George Siegmann, and continued insistently throughout the showing.

During the intermission, Russian tea was served to the audience in the Russian tea shop adjoining the Colony and in back of the orchestra.

Miss La Plante and Mr. O'Malley were introduced to the audience before the second half of the picture, and again received a deafening ovation. When the excitement died down, the remainder of the picture was projected, and at its conclusion, the audience again applauded and cheered.

The stirring and colorful musical score by Dr. Edward Kilenyi added much to the presentation.

The novel of Laurids Bruun, from which the picture was adapted by A. P. Younger, is famous in Europe as one of the most dramatic narratives of the old days of monarchy and of the uprisings of student nihilists. The year in which the action of the story takes place is 1913. The story concerns a young dancing girl whose beauty has captured all Russia. Among those seeking her favor are a Russian Grand Duke and the most powerful financier in all Russia. Playing one against the other, the girl loses her heart to a young officer in the Duke's household. Out of this comes drama and tragedy.

"MAC OBSERVES"

In Exhibitors Daily Review

"THE writer has already viewed this production 'The Midnight Sun.' And predicts a brilliant box-office future for it. It has everything. Beautiful sets. More beautiful girls. And an entertaining story. Well cast. Splendidly directed."

Miss La Plante is a revelation in her first work as a dramatic actress. Looked upon as one of the screen's foremost comediennes, this youthful actress has overnight become one of its foremost dramatic artists. No finer bit of work has been seen than her interpretation of the tragic situations that are forced on the little dancer of the Imperial Russian Ballet.

As the Grand Duke Sergius, Pat O'Malley has set a new standard for himself. Handsome in his many gorgeous uniforms, the bubbling comedy that is O'Malley's, has been carefully submerged in the person of the all-powerful noble. O'Malley's impersonation of this character is easily the finest thing this versatile star has yet done.

The young lieutenant, the lover, is played by Raymond Keane, a "find" of Dimitri Buchowetzki's. "The Midnight Sun" marks his first screen appearance. He was found, almost starving, on the streets of Hollywood by Buchowetzki, and his splendid work in this picture bears out Buchowetzki's faith in him.

Others in the cast whose work is outstanding are: Arthur Hoyt, Earl Metcalf, Mikhael Vavitch, the latter Russia's greatest comedian; Nickolo Soussanin, another famous Russian player; Cesare Gravina, well-known Italian actor; Nina Romano, one of the screen's most beautiful woman; Medea Radzina, Victor De Linsky, Charles A. Hancock and William Hardenberg.

Several huge stages were constructed for the picture, one of which contained an exact replica of the famous St. Petersburg Opera. Over a thousand extras took part in this scene alone. It required not only a special wardrobe staff, but a special building in which to house the costumes, and a special research staff to handle furnishings, architecture and other details. The technical details, such as uniforms, furnishings, court scenes and the military accoutrement were handled entirely by Russians, so that they are absolutely correct. Among those who assisted Buchowetzki was Major General Lodijensky, at one-time commander of the Russian Imperial Guard.

The extravagant costumes for the principals in the ballet were designed by Nancy O'Neil, a famous costume designer.

The newspaper critics were as enthusiastic

(*Continued on Page* 34)

All roads lead to "The Midnight Sun" at the Colony, New York, as this photograph, taken the night following the opening, shows.

Universal Needs More First Run Houses

Demands of Newly Announced Program of Super-Specials, Jewels and Other Product Require Many More Theatres Than Company Owns or Controls.

WITH the announcement of Universal's 1926-1927 schedule of pictures, which recently was issued in elaborate form to the motion picture trade, Universal officials find themselves in a peculiar situation. There are so many productions of super nature, or which are adapted to long run showings in legitimate theatres, that the company is unable to give any of them, under present conditions, the long runs which are regarded as so highly essential to their success. The difficulty is that Universal owns or controls so few theatres throughout the country.

In New York, for instance, the Universal has a lease on the Colony Theatre which runs until the last of August. In four months, therefore, Universal will be forced to show at the Colony such pictures as "The Flaming Frontier," "The Midnight Sun;" Reginald Denny in "Skinner's Dress Suit" by Henry Irving Dodge, on which a New York opening has been postponed three times; Victor Hugo's "Les Miserables," which Universal is very anxious to start in New York this Spring; Don Marquis' play "The Old Soak", which ran so long at the Plymouth Theatre and which has been made into a splendid picture with Jean Hersholt in the title role under the direction of Edward Sloman, whose picture "His People" made a spelndid showing here; "The Whole Town's Talking", by John Emerson and Anita Loos, which Edward Laemmle has turned into a moving picture which has been pronounced every bit as effective as the New York play in which Grant Mitchell starred so long; "Spangles" by Nellie Revell, which Universal is anxious to release while the Spring craze for circus stories in rampant; "The Still Alarm," another Edward Laemmle production which holds a startling fire thrill and presents William Russell and Helene Chadwick in the principal roles; "Take It From Me", the Reginald Denny production of Will B. Johnstone's popular New York musical comedy success of several years ago; and "The Love Thief," by Margaret Mayo, in which Norman Kerry and Greta Nissen are featured.

The four months which remain to Universal on the Colony lease would, if equally allocated to these ten major pictures, provide a showing of two weeks each. Universal's problem then, is either to obtain more theatres or to cut down the run of each production to two weeks, if possible. Conditions in other cities are analogous to that in New York, and the situation confronting the company has caused a general call for available theatres to be sent out in the principal cities of the United States.

"We could use six more theatres in New York City" said R. H. Cochrane, vice president of Universal, "than we have at present to adequately show the major productions on Universal's latest schedule. As a matter of fact, we are faced with an embarrassment of riches. Never in all the history of Universal have we had so many big productions made from Broadway plays, first-class novels, or written by authors of international reputation, as we have today. And, at the same time, the theatre situation is more restricted and difficult for a producer without theatres than it has ever been before. More than that, the success of a picture is coming more and more to depend upon a long run showing in the principal releasing centers of the country, such as New York, Chicago, Philadelphia, San Francisco, Los Angeles, Boston, Washington, Atlanta, St. Louis and Detroit. Exhibitors expect this, and exhibitors are prone to judge a picture's merits on the strength of its metropolitan long runs. In this situation Universal is forced to send out an S. O. S. for theateres not only in New York but in all the other first run centers for its big product."

Universal's announcement, the first one of the big companies to show its hand for the coming year, shows a line-up of product which is budgeted at $10,500,000, at a conserative estimate. It is the most expensive list of pictures Universal ever announced. The list contains seven super-pictures on the order of "The Hunchback of Notre Dame" and "The Phantom of the Opera"; six Reginald Denny Specials, six Richard Talmadge Specials, twenty-eight Jewels, twenty-four Blue Streak Westerns, and four million dollars worth of serials, comedies, news reels, and other short product.

Noted European Designer On Way To 'U' City

Paul Leni, Famed in Europe as Picture Director, Creator of Prologues and Designer of Sets, Engaged by Carl Laemmle.

PAUL LENI, known in Europe as one of the foremost "film architects" and designers of sets and effective prologues, arrived in New York from Germany last week aboard the S. S. Hamburg en route to Universal City, where he has been called by Carl Laemmle, president of the Universal Pictures Corporation, to create prologues, design sets and otherwise contribute to the artistry of Universal pictures.

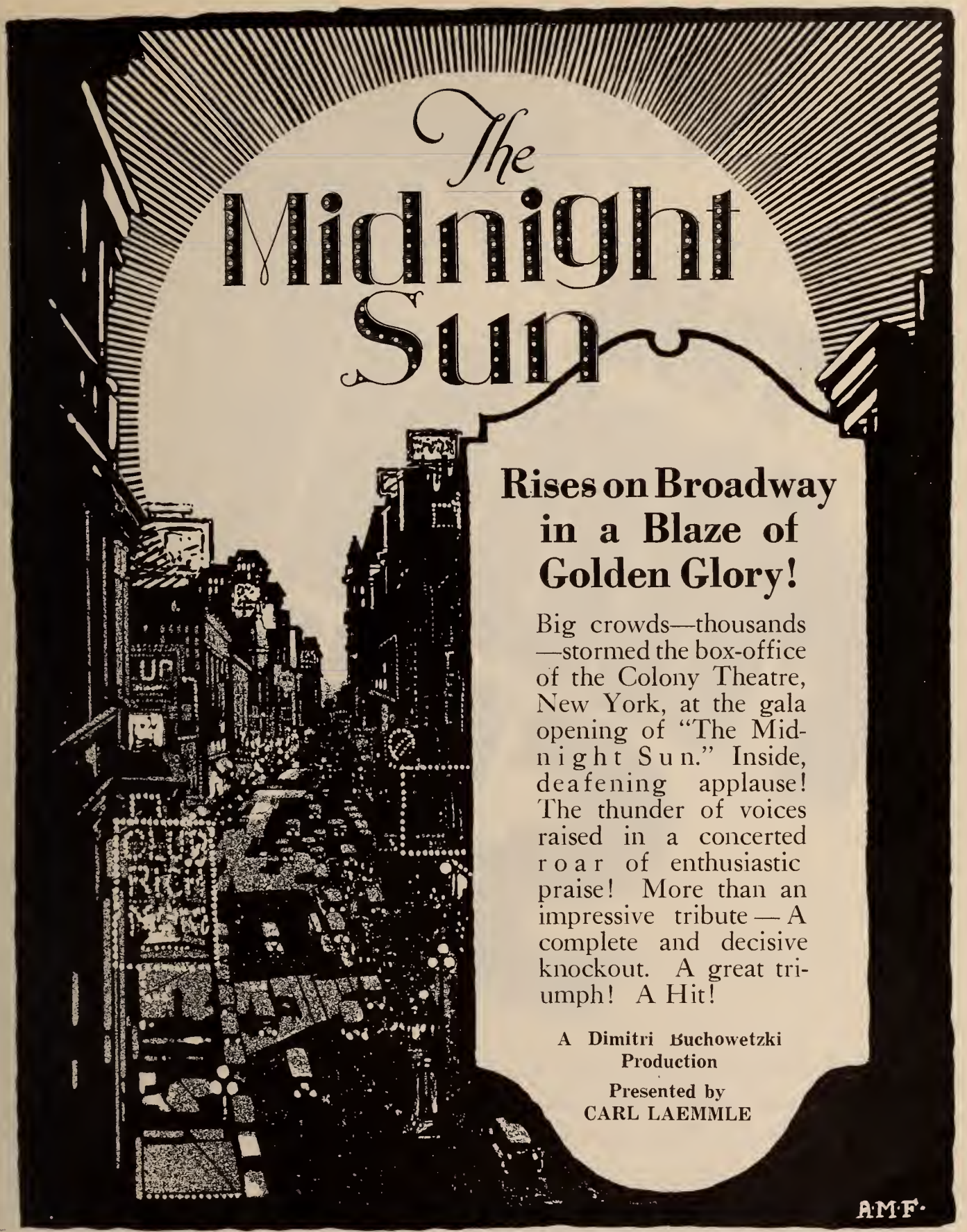
He is accompanied by his wife, Lore Sello, a prominent stage dancer and creator of a school of dancing which strives for strength and beauty of body.

Leni has been with UFA, Germany's foremost film producing company, and has worked with E. A. Dupont, the famous UFA director now at work at Universal City on "Love Me and the World Is Mine," another "Merry Go Round." Leni created the prologue for "Variety," Dupont's best known UFA film to date. The newly arrived artist is also a director as well as a set designer. He directed "Wax Works," starring Emil Jannings, recently presented to New York in the Cameo Theatre.

Interviewed upon his arrival in New York, Leni laid emphasis upon the fact he is not a follower of the expressionist school of art, although he has done notable work of this style. Concerning treatment, it is his contention that every picture demands a treatment in particular style, adapted to and demanded by that picture.

It is his belief, that as the screen speaks an international language, American pictures might well receive a touch of Old World ideas and treatment. Pictures, aside from the fact they afford amusement for millions, also should impart knowledge and carry a sermon of good will into all parts of the world, he contends.

"I am one of those Europeans who have a real admiration, and I dare say, a real understanding of the American dash and enterprise—qualities which we lack in Europe because we are too slow and too poor," said Leni. "I am delighted that Mr. Laemmle should have given to me the long sought opportunity to submit some of my ideas—ideas which are not revolutionary by any means— to the people of that country which is the center of the film world."


The
Midnight
Sun
Rises on Broadway
in a Blaze of
Golden Glory!
Big crowds—thousands —stormed the box-office of the Colony Theatre, New York, at the gala opening of "The Midnight Sun." Inside, deafening applause! The thunder of voices raised in a concerted roar of enthusiastic praise! More than an impressive tribute — A complete and decisive knockout. A great triumph! A Hit!
A Dimitri Buchowetzki Production
Presented by
CARL LAEMMLE
AMF

Will

THE MIDNIGHT SUN

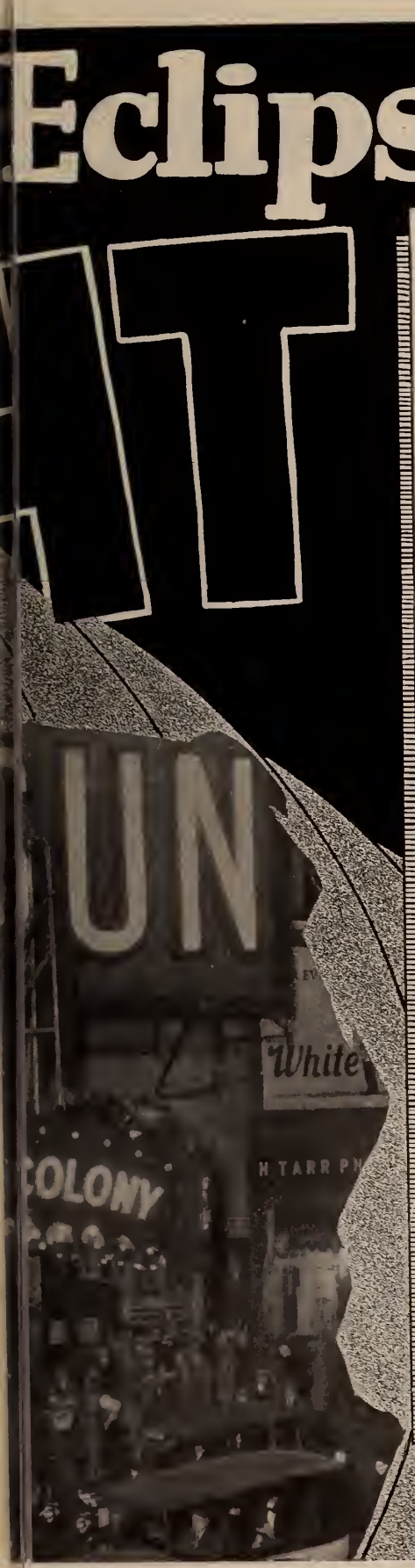
A DIMITRI BUCHOWETZKI Production

with LAURA LA PLANTE, PAT O'MALLEY, George Siegmann, Raymond Keane and a marvelous cast

A Universal Super-Production

Presented by Carl Laemmle

Eclipse them all!



Shining Brighter Every Day!

Brilliant Capacity Crowd at World Premiere Friday April 23rd

Overflow Crowds All Day Saturday

S. R. O. on Sunday

This glittering, gorgeous, romantic spectacle of the Dancing Toy in all the splendor of the Imperial Russian Court is

DIMMING THE LIGHTS OF BROADWAY

NOW Playing to Capacity Crowds

at B. S. Moss' **COLONY**

Theatre, Broadway, New York City

Twice Daily—2:45 and 8:45 P. M.

Price 50 cents to $1.50

coming to sh

The M
"HANDSOME TO look upon!"
—says N. Y. Sun.
"A SHOWMAN'S picture. Genuine box-office attraction."
—says all Films Review, London England.
"Striking. Artistic."
—says N.Y. Telegram.
"Elaborate."
—says N.Y. American.
"Magnificent production"
—says London Star.

ine on you!!

Midnight Sun

"ALL DONE ON A tasteful and elaborate scale. A rich production."
—says N. Y. Morning Telegraph

"THE MIDNIGHT Sun" opened with pomp and splendor at the Colony."
—says N. Y. Daily News

OPULAR
staff well
handled.
First rate
box-office
position."
ys Kine
eekly, Lon-
n, England.

"LAURA LA PLANTE'S latest is good box-office. Has all ingredients which satisfy at till."
—says Film Daily

"THE MIDNIGHT SUN" delightful. Go to the Colony and see it."
—says N. Y. Herald Tribune.

A DIMITRI BUCHOWETZKI PRODUCTION

With LAURA LA PLANTE, PAT O'MALLEY, GEORGE SIEGMANN, RAYMOND KEANE and a marvelous cast.

A Universal Super Production

"WE FOUND 'THE MIDNIGHT SUN' DELIGHTFUL. GO TO THE COLONY AND SEE IT!"

—Harriette Underhill,
N. Y. Herald Tribune.

The Midnight Sun

A DIMITRI BUCHOWETZKI PRODUCTION
with LAURA LA PLANTE

Pat O'Malley, George Siegmann, Raymond Keane
From the story of the same title by Laurids Bruun

A Universal Super-Production

PRESENTED BY CARL LAEMMLE

Six Universal-Talmadge Productions To Be Released During Coming Season

RICHARD TALMADGE, who has won great favor among screen audiences as one of the most fearless stunt-men in the business, and whose reputation as a star in feature productions is rapidly putting him right with the top-notchers in the action-picture class, has been elevated to "special release" rating by Universal. His new contract with that production concern contemplates six features for the coming year and the latest advices from the Universal home office indicate that they will be "specials" in every sense of the word.

The six pictures, plans for which already are rapidly taking shape, will be known as Universal-Talmadge Productions and will be sold separately. They will be made on a scale never before attained by the Talmadge production units, the negative cost alone promising to double any previous Talmadge efforts.

Carl Laemmle, president of Universal, who long has sought to enroll Talmadge under the Universal banner, believes that the young star has one of the most roseate futures on the screen. The entire power of the Universal City studios will be placed at the call of the Talmadge unit, in order to assure an exceptional group of pictures for next fall's Talmadge releases.

Titles for the six Universal-Talmadge Productions already have been selected and work on the earlier ones has begun. In the order of their release, the pictures will be, "The Sky's the Limit," "The Speed Boy," "Cheating Danger," "The Hurry-up Man," "Up and At 'Em," and "The Flash Kid."

The first, "The Sky's the Limit," is being adapted from a popular story by Max Brand, originally published under the title of "The Black Rider." It is the story of an American adventure hero in a Spanish background. It is said to be a perfect vehicle for Talmadge, giving the star every opportunity to display his prowess in that style of athletic acting first popularized by Douglas Fairbanks and so difficult for others to attain.

Action from the opening scene to the final fadeout is found in Richard Talmadge productions. This popular star has been signed by Universal for six pictures of "special" rating for next season's release.

Universal announces that the Universal-Talmadge Productions will not be western pictures in any sense of the word, but will be action dramas, filled with thrills, action and comedy, and will be suitable for all screens and all classes of audiences. Added care in production and added effort in preparation will put the series on a high plane, suitable for first-run houses from one end of the country to the other, it is promised.

A. Carlos, who will be in charge of the production, as the head of the Carlos Productions, Inc., under whose management Talmadge works, has assured Universal executives and salesmen that the forthcoming pictures will cost in the neighborhood of $175,000 each, thereby providing for the best in stories, adaptation, direction and technical production, in order that the pictures may be "specials" of no uncertain quality.

Carlos left New York for Universal City shortly after signing up with Universal, in order to start work on the new Talmadge series. Jules Bernstein, sales manager of the Carlos Productions, Inc., is now conferring with the Universal sales chiefs concerning the drive to be made this Spring and Summer on the new productions. Due to the change of production policy, Richard Talmadge pictures are expected to go, to a great extent, into a different class of theatres than the 6,000 or more that now are running them. As "specials" they are being aimed for first-runs and high-class community houses everywhere.

Universal asserts that the pictures will be put over in a big way, the advertising, exploitation and publicity power to be concentrated in their behalf to be the equal of that for a super-production. Reports from the field are said to indicate that Universal patrons will greet the new Universal-Talmadge pictures with a royal welcome.

This series is expected to fill a unique place in next years' screen market.

Earl Kramer Reports Important Bookings

EARL KRAMER, sales director of Universal, just returned to the home office after a little trip around his territory, and reports some phenomenal business and some very important bookings.

For instance, in Buffalo the Lafayette Square Theatre, which had contracted to play "The Cohens and Kellys" for six days, rolled up such a phenomenal figure that they retained the picture for another day, and during the run smashed two house records, one for any Sunday and the other for any Friday. Their total for the seven days, too, is within a few dollars of the house record for any seven-day run. While he was in town, Mr. Kramer booked "What Happened to Jones" into the Lafayette Square for the second week in July and sold Loew's State Theatre "Skinner's Dress Suit" for May 10th, and "Rolling Home" for June 21st.

The Hippodrome in Cleveland, which booked "The Cohens and Kellys" for four days, held the picture over for the succeeding three days and rolled up a tremendous volume of business.

The Cameo in Pittsburgh entered on its fifth and last week of "The Cohens and Kellys" to the most remarkable run that the house has ever had.

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a great sta

The Day of Denny Is Here! Let's Go!

Get aboard the Denny special and let the star lead you to greater profits. The one best bet in the business! The star without a box office failure. Every picture a record breaker!

REGINA

DEN

UNIVERSAL JEWEL

"CALIFORNIA STRAIGHT AHEAD"—Sends them out happy. Appeal one hundred percent."

—Liberty Theatre, Saltsburg, Pa.

"CALIFORNIA STRAIGHT AHEAD"—"One of the finest comedies I ever used"

—Rylander Theatre, Americus, Ga.

New York's Rivoli Books "Skinner's

Universal's White List Miles

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"WHERE WAS I?"—"If you have any mortgages to lift, play Denny."

—K. & F. Theatre,
Ashton, Iowa.

"WHERE WAS I?"—Denny is a good drawing card."

—Arcadia Theatre,
Crowley, La.

"WHAT HAPPENED TO JONES" This picture did the biggest gross business."

—National Theatres of Calif.,
San Diego, Calif.

"WHAT HAPPENED TO JONES" — "Laughed their heads off. Universal sure has the pictures."

—Egyptian Theatre,
Ogden, Utah.

"SKINNER'S DRESS SUIT"—"This production will make any audience scream."

—Florence Theatre,
Pasadena, Calif.

"I'LL SHOW YOU THE TOWN"—"Get this and get behind it and it will bring you the berries."

—Opera House,
Lenora Kan.

"I'LL SHOW YOU THE TOWN" — "Have never failed to receive a good picture from this star yet."

—Strand Theatre,
Elizabethtown, Ind.

Dress Suit"! Watch 'em line up on and after May 2nd!

and Miles Ahead of All

London Gives Spectacular Reception To "Les Miserables", Universal Release

Hippodrome Showing of French Film Acquired by Universal and Soon To Be Released in America Attended by Prominent City, National and Diplomatic Figures Who Joined with Press in Lauding Production.

THE recent trade showing in England of "Les Misérables," the Universal-Film de France super-production of Victor Hugo's immortal romance, was the most elaborate and impressive trade preview ever held in the British Isles, according to reports which have just reached America. The production, shown first in London and then in seven other cities, was seen by important local and national personages, all the leading newspapermen, officialdom, and by foreign embassy dgnitaries.

Unanimously hailed by the press of the United Kingdom as a film achievement and the outstanding film triumph of many years, the production has called forth high praise for the French Societe des Cineromans, its producers, and for Carl Laemmle, president of the Universal Pictures Corporation, who will distribute it outside of France.

London Showing Gala Event of Film Season

The London showing was in the London Hippodrome, April 9th, and was by far the gala event of the current film season in London. The picture is in twenty-two reels and was shown at a double session, each session including eleven reels. This was a decided novelty for the British filmmen and reviewers, yet was accepted with favor and even enthusiasm. It is considered likely that the American presentation of the big French film will conform to this method.

The trade showing tour of the picture which followed the London showing was as follows: West End Cinema, Birmingham, April 11th; Theatre Royal, Manchester, April 12th; Grainger Picture House, Newcastle, April 13th; Theatre Royal, Glasgow, April 14th; Briggate Picture House, Leeds, April 15th; Trocadero, Liverpool, April 16th, and Park Cinema, Cardiff, April 17th.

The London Hippodrome showing was marked by unusual ceremonies and celebrations. An elaborate prologue, hailed as one of the finest ever seen in England, preceded the picture. In it many of the principal actors and actresses of the film appeared in person. Included in the prologue were the following French film favorites, who made a special trip from Paris for the opening: Sandra Milowanoff, who plays Fantine; Andree Rolane, who plays Cosette; Jean Toulout, who plays Javert; Paul Jorge, who plays Mgr. Myriel; G. Saillard, who plays Thenardier; N. Saillard, who plays Eponine and Renee Carl who has the role of La Thenardier. In the prologue, these players broke through the pages of a big book and marched across the stage before the sleeping figure of Victor Hugo.

Prominent International Figures Attend

A number of the officials and executives of the Societe des Cineromans also were present from Paris, including Jean Sapene, proprietor of Le Matin and director general of the Societe; Louis Nalpas, art director of the Societe; Henri Fescourt, who produced "Les Miserables," and others of similar importance. Amie de Fleureau, French Ambassador to England, was present at the showing, with other prominent Frenchmen now in England, including Marcel Knecht.

The French Ambassador, the officials of the Cineromans, members of the cast and many prominent Britons were guests at a banquet held the same evening in the Hotel Metropole, London. Ambassador de Fleureau, Sapene, Nalpas and Knecht sent the following cable to Carl Laemmle during the dinner:

"After the splendid and unequalled presentation of 'Les Miserables' at the Hippodrome today to enhusiastic elite of England in the presence of the Ambassadors from Japan, Belgium, Brazil; the Ministers from Greece, Portugal, Norway, Finland and Lithuania; after this most cordial banquet uniting two hundred British-American-French leading journalists, we wish to congratulate warmly and to thank Universal and yourself for most efficient demonstration of Franco-American friendship for the betterment of peace." The cable also contained high praise for James V. Bryson, general manager of the European Motion Picture Co., Ltd., Universal's distributors in the British Isles. Bryson and his aids have had most to do with the acquisition of "Les Miserables" by Universal and for the elaborate presentation it has just received overseas. Cables of gratitude and praise also were sent to Laemmle from the Mayor of Nancy, France, the home of Hugo's father, and from the Mayor of Besancon, where Hugo was born.

Score and Story of Picture Broadcast

In connection with the Hippodrome presentation, the British National Opera Orchestra of fifty pieces was used to supply the musical background of the picture. The entire score, together with the story of the picture, was broadcast by radio. It has been estimated that four million radio fans listened-in on this music program. Following the London presentation the orchestra was used for the various provincial trade showings.

The reception of "Les Miserables" on the part of the newspapers of London and the other cities was outstanding. In London the story was used at length on what corresponds to the front page of American papers, with big headings and pictures. Highlights from the London reviewers are as follows:

Daily Graphic: "Seldom been equalled for simple grandeur and realism."

Westminster Gazette: "Masterpiece of film production. Victor Hugo comes to life."

Daily Telegraph: "Reproduced atmosphere and types with extraordinary fidelity."

Daily News: "Fine version of Hugo's novel."

Morning Post: "Brilliant reception for 'Les Miserables.'"

Sunday Express: "A great film—tremendous—humanity itself — majestically produced — skillfully edited — mightiest and most satisfying entertainment—immense."

Other Cities Equally Enthusiastic

The newspapers in the other cities where the picture was previewed were equally as enthusiastic. An indication of its reception outside of London may be had from the following reports:

Yorkshire Evening Herald: "A film triumph. The Assembly deeply and profoundly impressed. It is indeed a triumphant, artistic achievement."

(*Continued on Page* 35)

"Les Miserables"

A Universal Film de France Triumph

ALL the gripping drama of Victor Hugo's most famous story has been caught by Henri Fescourt, adaptor, and Louis Nalpas, artistic director, in this spectacular production of the Societe de Cineromans. Universal has purchased the releasing rights to the picture for countries outside of France.

Gabriel Gabrio, the noted Continental actor, plays the tragic role of Jean Valjean. Sandra Milowanoff, formerly of the Russian ballet, is both Fantine and the grown Cosette. Andree Rolane, as the child Cosette, reaches even the most shriveled of hearts.

Play Univers
board - t

Reginald Denny
IN
What Happened to Jones
A William A. Seiter Production

"LAUGHED THEIR HEADS off at 'What Happened to Jones'. Universal sure has the pictures." *EgyptianThea., Ogden, Utah.*

"THIS PICTURE DID THE biggest gross business of any Denny picture."
National Theatres of California, San Diego, California.

The Cohen and Kellys
with **George Sidney**
Charles Murray
Vera Gordon
A Harry Pollard Production

K
as a
Capitol

Hoot Gibson
IN
Chip of the Flying "U"
A Lynn Reynolds Production

"'CHIP OF THE FLYING U' opened to greatest business in history. Turned people away five shows straight. Finest picture Hoot has ever made."
Rubidoux Theatre, Riverside, Calif.

"GOING OVER EXCEPtionally well. Our patrons unanimous in their praise."
West Coast Theatres, Los Angeles, Cal.

His P
with **An A**
Star Cast
An Edward Sloman Prod

"COMBAT" IS A SURGing melodrama of the Big Woods rising to a terrific climax in the biggest forest fire ever screened.

House Peters
IN
Combat
A Lynn Reynolds Production

"HERE'S A REAL BOXoffice attraction. 'The Calgary Stampede' is a sure-fire business getter and will please."
Star Theatre, Erskine, Minn.

"MR. EXHIBITOR CAN'T go wrong on dating this picture."
Capitol Theatre, Glen Rose, Texas

St
A Herbert Bla

"'THE TEASER' IS ONE OF the finest little light comedies you can treat your patrons to."
Pastime Theatre, Mason, Mich.

"HERE IS A GOOD comedy-drama. They sure liked this one."
Strand Theatre, Patonsburg, Mo.

Laura La Plante
IN
The Teaser
with **Pat O'Malley**
A William A. Seiter Production

"ONE OF TH
comedies I ever
funny twists and sit
'California Straight
than in most."
Rylander Theatre, Americus

"THEY EAT IT UP. SENDS them out happy."
Liberty Theatre, Saltsburg, Pa.

al across the o win!

"THERE ISN'T A BOX-office that won't rock with laughter and profits when they play 'The Cohens and Kellys'."
Rialto Theatre, Whitestone, L. I.

HE COHENS AND
'... In a class by itself
ney maker."
npire Theatres, Pekin, Ill.

The Still Alarm

with **Helene Chadwick** and **William Russell**

An Edward Laemmle Production

"OF ALL THE MELO-dramas of fires and fire fighters 'The Still Alarm' is the best."
Harrison's Reports.

"SMASHING, EXCITING melodrama. The most realistic fire scenes ever pictured. Rare treat for lovers of melodrama."
Motion Pictures Today.

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"WITHOUT QUESTION or doubt 'His People' is the finest feature that I have looked at this year."
Jules Berinstein, William Berinstein Theatres, Elmira, N.Y.

"CONGRATULATIONS on your wonder picture!"
Liberty Theatre, Plainfield, N. J.

Reginald Denny IN Skinner's Dress Suit

with **Laura La Plante**

A William A. Seiter Production

"'SKINNER'S DRESS SUIT' undoubtedly one of the most attractive comedies of the season. Will make any audience scream."
Florence Theatre, Pasadena, Calif.

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loot Gibson IN **Calgary npede**
oduction

"ALL ROUND GOOD PICTURE. Fine race. Splendid cast. Enjoyed 'Under Western Skies' myself. So did everyone else."
Palace Theatre, Rockmart, Ga.

"SOMETHING UNUSUAL in Western pictures."
Morning Telegraph, N.Y.

Norman Kerry IN Under Western Skies

An Edward Sedgwick Production

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Reginald Denny IN California Straight Ahead

rry Pollard Production

"'SPORTING LIFE' IS AN extra good picture and pleased 100%."
Reliance Theatre, Clermond, Fla.

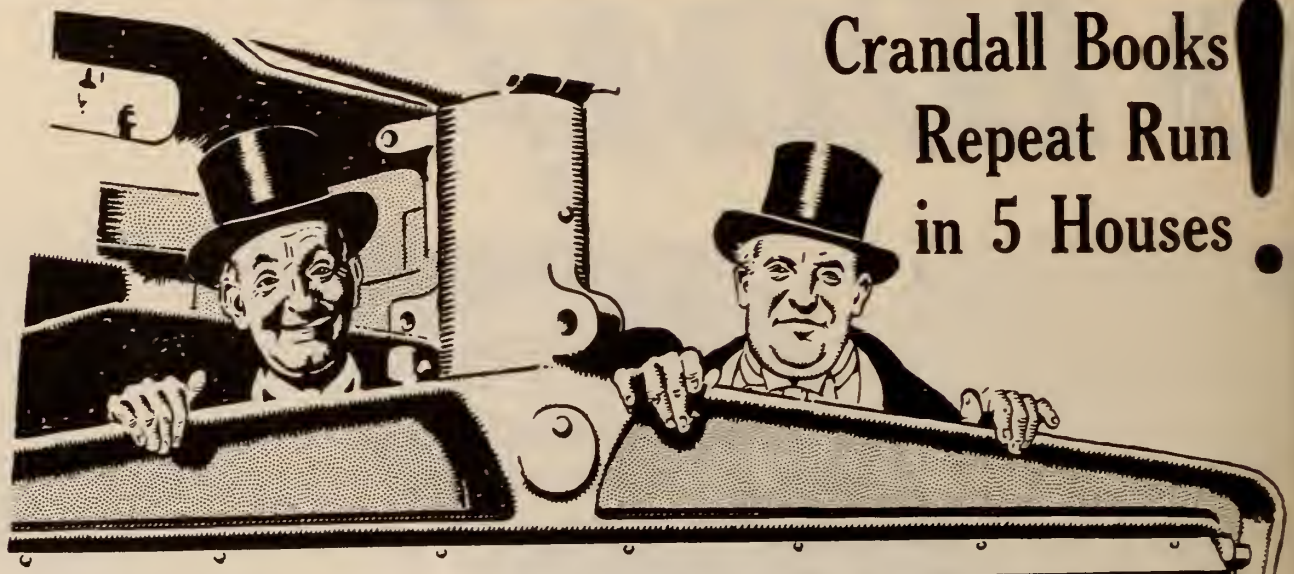
"THIS PICTURE WENT over with a 'bang' at the Florence." *Tom F. McDonald, Florence Theatre, Pasadena, Calif.*

Sporting Life

with **Bert Lytell** and **Marian Nixon**

A Maurice Tourneur Production

Steam Rolling All Opposition



Crandall Books Repeat Run in 5 Houses!

THE COHENS AND KELLYS

with

George Sidney, Charles Murray, Vera Gordon

Presented by CARL LAEMMLE in association with Faultless Pictures Corp., E. M. Ascher, Pres.

From the play "Two Blocks Away" by Aaron Hoffman

A HARRY POLLARD Production — UNIVERSAL - JEWEL

Universal To Build $1,150,000 House In Omaha, Neb.

UNIVERSAL yesterday consummated a deal through Isidore Ziegler and C. W. Hawkins of Omaha for the most valuable theatrical location in the city of Omaha. It is the intention of the Universal Chain Theatre Enterprises to erect on the new property, which is situated at Sixteenth and Harney Street, known as the Reddick property, a motion picture theatre which will be to Omaha what the Capitol is to New York.

Plans for the new theatre, which at present is designated as the Nebraska Theatre, are already in preparation and call for a house seating between 3,000 and 3,200, to cost in the neighborhood of $1,150,000. The new Nebraska Theatre will be the pride of the theatrical circuits which Universal Chain Enterprises owns and operates at the present time, comprising over fifty theatres in the immediate neighborhood of Omaha, some of which are located in Iowa, but most in the state of Nebraska. The latest purchase in this territory was the Capital Enterprises of Kansas City comprising 15 theatres.

Universal Alleges No Foundation For Nichols Suit

IN connection with the suit which Anne Nichols has brought against Universal for $3,000,000, claiming infringement of "Abie's Irish Rose" through its picture, "The Cohens and Kellys" the following statement was issued from the general offices of Universal Pictures Corporation, by R. H. Cochrane, vice-president:

"The suit brought against the Universal company in connection with our picture 'The Cohens and Kellys' is entirely without foundation. When this claim was first asserted in the midst of a barrage of publicity, it was unequivocally repudiated by us. Through our general counsel, Mr. Siegfried F. Hartman, we urged the early commencement of a suit so that an impartial tribunal might finally determine the validity of the charge as soon as possible. We believe the whole matter is simply a publicity drive, because many weeks before suit was filed certain newspapers were fully advised as to the details, even including the amount for which suit might be brought. We shall file our answer without delay."

Straight from Shoulder Talk From "Greater Amusements"

MR. T. E. Mortensen, managing editor of "Greater Amusements," published an editorial in the April 10th issue of that Minneapolis publication which we take great pleasure in reproducing herewith. There is one thing in which the people in the moving picture business have always been dilatory. There is plenty of advertising of the products and personalities of the picture business, but the business itself has never been properly advertised to the community at large and the place of the exhibitor in that community has never been properly emphasized. Even in education the province of the motion picture film has been kept in the background because of the failure of almost everyone to do his manifest duty. Many parents are perfectly assured that their children have actually learned more from the moving picture screen than they ever have learned from text books or schools, but however that may be, read Mr. Mortensen's editorial entitled

"You Tell 'Em"

"IF you are not receiving the wholehearted cooperation of every merchant in your community, you are being cheated. Probably the trouble is your own, for the reason that you have failed to give your merchants a clear conception of just what you are doing for them and their business.

"Trade follows the film. The fact is being demonstrated everywhere throughout the world, and whether you are aware of it or not, every picture you show is of benefit to your local merchant.

"Motion pictures are teaching the world—and in the United States that applies more in the small town than anywhere else, about new fashions and styles, new modes of life. The perquisites of life, as shown in motion pictures are being brought home to all through the medium of the screen, teaching people how to live better, which, of course, influences buying power.

"The indirect advertising of the screen is one of the most powerful advertising agencies in the world today. Except in a few rare instances, which is proving of immeasurable benefit to merchants in practically every line of endeavor.

"Gone are the days when you had to apologize for the motion picture. Such tremendous improvement has been made, with films exercising an influence so powerful that association with the motion picture industry today is something to be proud of. In view of all that you, as an exhibitor, are doing for your fellow man, you should be reaping your reward in 100 per cent co-operation.

"If your local merchants do not understand your position, and the relation of the motion picture to their business, set them right. Let them know just what you are doing in their behalf. Don't mince words. You have something real to offer. Sell yourself and your industry and take pride in the task."

Striking Scenes To Be Feature Of Cody Serial

SPECTACULAR scenes which will take more than a month to film and will involve the use of several hundred extras was started this week by the Universal company filming "The Great West That Was," the big serial production based on "Buffalo Bill" Cody's autobiography.

The scenes will be made at Lasky Mesa, about 70 miles north of Universal City. Scenes of Indian wars, attacks on wagon trains, prairie fires and other spectacular occurrences attendant on the development of the west will be filmed.

Wallace McDonald heads the cast of the serial, with Elsa Benham in the leading feminine role. The supporting cast includes Edmund Cobb, Grace Cunard, Howard Truesdall, Cuyler Supple and others. Ray Taylor is directing the serial under the supervision of William Lord Wright, head of Universal's chapter-play units.

The company will take more than two months to make the picture, and at least half this time will be spent in making the big outdoor scenes. Two hundred extras have been engaged to work in the scenes for the first week.

This serial is scheduled for release August 30th, 1926.

YOU WANT IT!

Your years of experience want for your box office producer and in dealing with you want. That's why, ir list of pictures that give

YOU WANT a high class comedy picture with a powerful box office star.

YOU GET IT in every picture Reginald Denny makes!

YOU WANT a gleaming, glittering, spectacular super-production.

YOU GET IT in "The Midnight Sun" starring Laura La Plante.

YOU WANT an epic melodrama which will be the talk of the town.

YOU GET IT in "The Flaming Frontier."

YOU WANT an automobile picture of racing, love and excitement.

YOU GET IT in Byron Morgan's story "The Love Thrill."

YOU WANT a heart interest picture with a famous title.

YOU GET IT in "The Old Soak" and you get it with a vengeance.

YOU WANT a novelty picture with a brand new personality.

YOU GET IT in "Oh Baby!", the laughing novelty of the year.

UNIVERSAL'S GREATER MOVI

YOU GET IT!

ıave taught you what you
My years of experience as a
'ou have taught me what
old blood, I have planned a
'ou exactly what you want.

—*Carl Laemmle*

YOU WANT a horse race picture better than you've ever seen before.

YOU GET IT in "Down the Stretch."

YOU WANT a smashing big picture of circus life

YOU GET IT in Nellie Revell's wonderful story "Spangles."

YOU WANT a smashing navy story with all the necessary action and thrills.

YOU GET IT in "The Big Gun" and it's simply a whale!

YOU WANT a railroad melodrama packed with punch and kick.

YOU GET IT in "The Runaway Express," a real record-wrecker!

YOU WANT a flashy, sparkling picture of show life.

YOU GET IT in "The Show World!"

YOU WANT a snow picture as great as "The Storm."

YOU GET IT in "Prisoners of the Storm."

YOU WANT variety and punch in sure-fire box-office pictures.

YOU GET IT in Universal's Greater Movie List!

IST IS MADE TO FIT YOU!

"Your Horoscope" Predicts Happiness For Denny Dates

SOMETIMES a campaign is not distinguished by one single knock-out piece of exploitation. Very often the public is sold by a number of stunts of equal importance. One of the best balanced campaigns for "California Straight Ahead" was put on recently by Horck Ulrich, manager of the Midland and Royal Theatres, Hutchinson, Kans., and Bob C. Gary, Kansas City Universal Exploiteer.

The city was billed with the larger sizes of stock Universal paper and sniped with the "California Straight Ahead" teaser cards. The latter were particularly effective due to the fact that Mr. Ulrich had them placed in unusual locations.

The campaign in the newspaper was started well in advance of the play date, just after the accessory paper had been posted, thus tying the two together. One inch teaser ads appeared scattered throughout the paper for a week reading:

CALIFORNIA STRAIGHT AHEAD
but Hutchinson
Is a good spot to live in.

For a ballyhoo, Ulrich and Gary secured a racing car on which they mounted giant arrows on either side with this copy on them "3000 miles of laughs—'California Straight Ahead'—Reginald Denny—Now Playing Midland Theatre." Touring the streets with the cut out open, this racer attracted a good deal of attention.

Sealed envelopes were distributed to the women with these lines on the outside:

FOR LADIES ONLY.
"YOUR HOROSCOPE."
Take One.

"Cohen" and "Kelly" walking along Market Street, San Francisco, helped to send such crowds to the Imperial Theatre that "The Cohens and Kellys" were held there four weeks.

On the inside of the envelope was a sheet with the following text:

You are of a happy disposition, but inclined to be careful and saving. You ponder well over any adventure before taking the step and are inclined to shrewdness in all business dealings. This has led you to more or less success, and you take great pride that you usually pick a winner.

If not already married you will be, and your married life will be all that you make it. You are very fond of REGINALD DENNY, the Universal screen star, and in many ways your life runs parallel to his.

ON THURSDAY, FRIDAY AND SATURDAY, FEB. 11, 12, 13, you will be fortunate, in that on those days you will have the opportunity to see Reginald Denny in CALIFORNIA STRAIGHT AHEAD at the MIDLAND THEATRE, and your shrewdness will tell you that this is indeed a winner while the close parallel of your life to Denny's will enable you to interpret that great star's portrayal of 3000 miles of laughs as few will be privileged and you are insured of a happy week.

REMEMBER YOUR LUCKY DAYS
Thursday, Friday and Saturday
Feb. 11, 12, and 13th

Business on the picture was splendid, netting a nice profit for the Midland. Denny is becoming a great favorite in Hutchinson due to consistent campaigns.

"Phantom Bulb" In Store Window Mystifies Lima

ALL Lima, Ohio, was trying to discover recently how a certain "Phantom Bulb" in Jones hardware store window worked. It was one of Universal Exploiteer A. J. Sharick's ideas for stimulating interest in "The Phantom of the Opera" which was to play the Sigma Theatre.

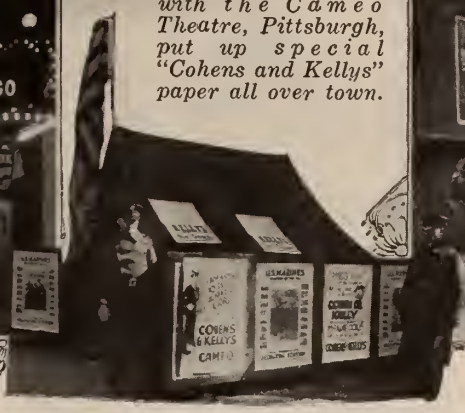
This is how the "mystery" operated. A common electric light bulb was placed on a piece of glass in the window. This bulb was burning with no apparent means of attachment. The bulb, however, laid on the edge of the glass had two No. 38 wires soldered to the end of it and then run along the edge of the glass until they disappeared under a black cloth. Under the black cloth was a transformer which in turn was connected with a light socket. The wires along the edge of the glass were covered by paraffin which made them invisible.

Denny and La Plante Show You How To Do The Savannah Shuffle

Reginald Denny, Universal star, has surprised devotees of Terpsichore by originating a new dance, which he calls "The Savannah Shuffle." It is a combination of the Charleston and the old "blues" glide, interspersed with an odd walk. The step was developed during the filming of "Skinner's Dress Suit," in which Denny and Laura La Plante play opposite each other. The script called for the two to teach society a new dance step. It was then that Denny sprang his surprise. Now all Hollywood is doing the Savannah Shuffle! The steps are explained below. Hey! Hey! Now try them:

The Universal Exploitation Department has sent this special feature in either copy or mat form to more than 3,000 newspapers throughout the United States. Arrange with your local newspaper to use it before you play "Skinner's Dress Suit."

Amplifiers attached to marquee.



The Marines, through a tie-up with the Cameo Theatre, Pittsburgh, put up special "Cohens and Kellys" paper all over town.

One of the street ballyhoos.

Campaign for "Cohens and Kellys" In Five Weeks' Run in Pittsburgh

THE business getting stunt which helped "The Cohens and Kellys" to very nearly beat "The Phantom of the Opera" record at the Cameo Theatre, Pittsburgh, and kept them at the house for five weeks, was made through an arrangement with the Wireless Electric Company. A public address amplifying system was installed in the house, consisting of three microphones placed in the theatre and three loud speakers on the street. One microphone was placed in the orchestra pit to pick up the music; another in the middle of the house to get the laughter; and another in the office for making announcements as to times of showings and an explanation of the laughs and music. Hearty laughter, music and announcements could be heard for several blocks.

"If ever a stunt paid for itself this one did", said J. Knox Strachan, manager of the Cameo, who arranged it. "It served as a magnet, not cluttering up the front of the house with curious listeners, but literally drawing them in."

Another novelty piece of ballyhooing for this picture was a wagon-load of barrels covered by a huge piece of canvas on which was printed: "A barrel of laughs in Cohens and Kellys at the Cameo." Other banners on the side read: "The Cohens and Kellys of Pittsburgh eat at Brisbane's Coffee Shop." This wagon patrolled the streets for several days.

An interesting tie-up was effected by Lon B. Ramsdell, Universal exploiteer, with the Marine Corps recruiting service. It was agreed that the first Cohen or Kelly who enlisted and was accepted during the run of the picture at the Cameo would be given a theatre party at the Cameo. Special posters and window cards were used at each recruiting stand and banners were attached to all Marine trucks.

Not to be outdone, a plumbing concern placed cut-outs of Mr. Cohen and Mr. Kelly in a bath tub in their window and a card which said: "Cameo Theatre invites you to have a splashing good time with 'Cohens and Kellys' ".

During the week preceding the opening of the production, the screen of the Cameo Theatre was occupied with Laura La Plante in "The Beautiful Cheat." Through a series of cards installed in a special frame outside the theatre, an argument was carried on between Mrs. Cohen and Mrs. Kelly over the possibility of Mr. Cohen and Mr. Kelly falling for "The Beautiful Cheat." Each day a statement was made by one of the Cohens or Kellys, and at the end of the week arguments waxed rather hot. The day previous to the opening of "The Cohens and Kellys" an announcement was made by "The Beautiful Cheat" that rather than have any arguments with "The Cohens and Kellys" she was vacating the theatre the next day to make room for the Irishers and Kilfiter fishers. All of this created interest not only for "The Cohens and Kellys" but acted as a double header in calling attention to "The Beautiful Cheat."

For the showing of "The Phantom of the Opera" at the Gem Theatre, Oelwein, Ia., this special front was built.

The main windows of the three Woolworth stores in Pittsburgh were turned over for exploitation matter on the book. Obtaining windows from Woolworth's or any other chain store is not so easy but with a picture like "The Cohens and Kellys" the manager felt he could not afford to pass up the opportunity to advertise the play of which he sells the book. Incidentally, all the Reginald Denny stories are now in book form and are being sold by the Woolworth stores, a fact which may be of interest to Weekly readers who are playing this comedian in the near future.

Through a tie-up with a local music publisher, 10,000 heralds were made up with no expense to the theatre and distributed in the down town office buildings by special messengers. The publisher's song, "Ireland I'm Coming Back to You," was tied up with the Kelly of the picture.

"The Cohens and Kellys" delivered. They set a new record in laughter on Fifth Avenue and they set all of Pittsburgh talking. This is one picture that gets the word of mouth advertising, says Lon Ramsdell.

A Seat-Selling Round Up at the Princess Theatre, Los Angeles—

Starring

PETE MORRISON
in Lariat Productions with "Lightnin'" his horse

JACK HOXIE
with Scout—his horse, and Bunk—his dog

ART ACORD
with his horse — Raven, and his dog—Rex

Released by UNIVERSAL

The Princess Theatre put on a Jack Hoxie Blue Streak Western for Jubilee week.

Kiddies turned out by the hundreds and brought along their parents and friends—fans from six to sixty, stormed the box-office. Money piled in a steady, solid stream of silver. You'll do the same with the greatest 5-reel Westerns on the market!

"THEY HAVE WON A PLACE WITH MY customers. Plenty of box-office reports satisfy me that I made a good buy."

—Victory Theatre,
Shawnee, Okla.

"ONE OF THE BEST WESTERNS I HAVE ever seen. Will do business in any theatre."

—Deluxe Theatre,
Los Angeles, Cal.

BLUE STREAK WESTERNS

News of Universal Exhibitors

100 % For 1926-27

By F. E. Walters, Exploiteer Omaha and Des Moines Exchanges.

THROUGHOUT the Exchange territories there are many exhibitors who have shown Universal product 100 percent during all the time that they have been in the business. However, Ed Mahan, owner of the Regale Theatre in Salem, S. Dak., was the first to give assurance that he will play Universal product in its entirety during the coming season of 1926-1927.

The photograph below shows Mr. Mahan with Manager H. J. Chapman and Salesman M. Thompson of the Sioux Falls, S. Dak., Exchange. Mr. Chapman recently spent a few moments with Mr. Mahan while driving through Salem enroute to Mitchell, S. Dak., and Mr. Mahan at that time showed Mr. Chapman that he wanted it known that his satisfaction with Universal product was so great as to desire the entire product for the coming season.

E. B. Linck Rebooks "Cohens and Kellys"

READERS of the Weekly may recall the letter which was printed in the issue of May 1, page 37, in which Mr. E. B. Linck, Hippodrome Theatre, Williamsport, Pa., spoke very enthusiastically about "The Cohens and Kellys." In that letter reference was made to the effect that he would like to rebook it if occasion came up. Such an occasion did come up in the person of Mr. S. Wittman, Resident Manager of Universal's Philadelphia Exchange. Mr. Wittman has just informed the editor of the Weekly that Mr. Linck has rebooked for a repeat run "The Cohens and the Kellys" in Williamsport. Here's hoping that the next showing of the picture will be as satisfactory to him as the first.

THE Palace Theatre at Fort Smith, Ark., is being extensively remodeled and redecorated. New opera chairs are being added, and the interior beautifully decorated.

Manager Ben Morris and President George Spragg, of the Spragg Amusement Company of Bellaire, Ohio, sunning themselves during Universal Anniversary Week at their Olympic and Temple Theatres.

Ed Mahan, owner of the Regale Theatre, Salem, S. Dak., shown here with Manager H. J. Chapman and Salesman M. Thompson of the Sioux Falls Exchange, is so pleased with Universal product that he has contracted for the entire 1926-27 output.

Two "U" Boosters

By A. J. Sharick, Exploiteer Cleveland Exchange.

HERE'S George Spragg and Ben Morris, president and manager respectively of the Spragg Amusement Company of Bellaire, Ohio. They run the Olympic and Temple theatres. Ben is the one standing in the shade. Mr. Spragg doesn't mind the sunshine. The picture was taken during a Laemmle Gala week some little time ago. It was a very satisfactory week, say they. Ben is smiling broadly.

This pair of showmen are showing the world daily what exploitation means in a smaller city. Mr. Morris was a newspaper man for a number of years, and so when he went into the theatre game he brought with him his newspaper experience. Then he became nervous for the smell of the printer's ink when its damp on a new page. So he originated the Bellaire Picture News. And it's one of the best theatre papers in the country. It has a better circulation, I am informed, than the local sheet. And it carries as much paid advertising. What's more, it is read. Ben has made a real snappy news sheet that makes you want to read the next issue. So much for that.

Between them they like all kinds of sport. Particularly baseball, football and basketball. They have a professional football and baseball team that has cleaned up everything in the country. These teams are knows as the Temple teams. Not satisfied with this they also have the Temple girl's basketball team. Also another winner. Talk about publicity and exploitation plus building good will, pass the gold medals!

Both Mr. Spragg and Mr. Morris are strong Universal boosters.

H. T. HODGE of Abilene, Texas will open a new theatre in Eastland, Texas, soon. The building is being remodeled and made into a thoroughly modern house. Mr. Hodge owns fifteen theatres in Texas, and has been in the business for fifteen years. His son, J. H. Hodge, will manage the new Eastland house, according to Jack Meredith, Universal's exploiteer in Dallas.

It's a Loud Speaker at the Box Office!

"A REVELATION. GOOD, CLEAN melodrama. Bound to interest everyone in community."
—Exhibitor's Daily Review.

"ACTION FAST AND FURIOUS. EXciting climaxes."
—M. P. Today.

Arthur B. Reeves' Mystery Thriller
Starring JACK DAUGHERTY
supported by Margaret Quimby and a great cast of action players
Directed by Wm. Crinley and Wm. Craft
A Lucky Six Adventure Serial
Released by UNIVERSAL

New Buster Brown Comedy Announced By Stern Bros.

ABE STERN, eastern representative of the Stern Film Corporation, makers of Stern Brothers Comedies for Universal release, this week announced the offering of a new Buster Brown Comedy for general release. It is "Buster's Skyrocket," a two-reeler made with little Arthur Trimble as Buster, Pete, the dog comedian, as Tige and Doreen Turner as Mary Jane.

"Buster's Skyrocket" is the eighth Buster Brown Comedy to reach the screen. The series, scheduled for one release monthly, began last August. The exceptional comedy value of "Buster's Skyrocket" may be judged from the fact it was booked pre-release into the Rialto Theatre, New York, several weeks ago, and was royally received, getting great praise both at the hands of the reviewers and of the public. It also was shown pre-release in other Public houses, being the first of the series to win this distinction.

Gus Meins directed this comedy and has been highly commended for getting into it a maximum amount of humor and entertainment. The story deals with the escapades of Buster and his playmates, Mary Jane and Tige, in a series of adventures beginning with a riotous golf game in his mother's parlor, and ending with a stolen ride on a wagon transporting fire works, with the expected blow-up.

This comedy has just been set into the Palace Theatre, Montreal, under circumstances which speak well for the Buster Brown Productions. After hesitating for many months, Manager Rotsky of that theatre tried out "Buster's Nose Dive," the sixth of the series, several weeks ago. The audience comments were so favorable that he immediately booked the next two, "Buster's Hunting Party" and "Buster's Nose Dive," thereby putting this Nathanson house in line as a regular Buster Brown first-run.

Similar reports on the growing demand for this two-reeler series come from other parts of the country. Four more of the first series of Buster Brown Comedies remain to be released this season. They are "Buster's Mix-up" for May release and "Buster's Heart Beats" for June. There will be a Buster release in July and in August, the title of which have not yet been announced.

For next season, the Buster Comedies will be released as Universal-Jewel Comedies. They will be made on a greater scale, with almost double the production cost, and will be backed by an advertising and exploitation campaign of exceptional power. Naturally, the 1926-1927 Buster Comedies, being worth much more as box-office attractions, will be marketed at an increased rental over the current series.

Work on the new series is now under way at the Hollywood studios of the Stern Brothers, under the personal supervision of Julius Stern, president of the corporation. The facilities of the plant have been materially increased and its personnel augmented considerably in order to assure the new comedies the best possible production.

L'enfant terrible itself! Sonny who will play "Snookums" in "The Newlyweds and Their Baby" series from the famous cartoons by George McManus produced by Stern Brothers with Jed Dooley and Ethlyne Clair in the leading roles.

Hayden Stevenson In Universal Stock

HAYDEN STEVENSON, who made such a success in Reginald Denny's "Leather Pusher" series, has been put in stock at Universal. Stevenson just finished a role in Edward Laemmle's "The Whole Town's Talking," with Edward Everett Horton and Virginia Lee Corbin and was signed up on completion of the picture.

"Newlywed" Series Being Held Up By Star's Illness

PRODUCTION on the two-reel comedy series, "The Newlyweds and their Baby," which the Stern Brothers are to make from the well-known George McManus cartoons, for 1926-1927 release, has been temporrarily held up due to the illness of Jed Dooley, the vaudeville star, engaged to play the role of Mr. Newlywed.

Dooley was signed up in New York several weeks ago while in the midst of a successful vaudeville tour. On his way to the Coast he contracted a severe case of bronchitis which has kept him in bed ever since his arrival in Los Angeles. He is not expected to be ready for work for another week or so.

In the meantime, Ethlyne Clair, the Southern beauty signed by the Sterns for the part of Mrs. Newlywed, will appear opposite Charles King in the next two-reeler of "The Excuse Maker" series, one of the series of twelve two-reelers being turned out by the Sterns for Universal release in 1926-1927. Reports from Julius Stern, president of the Stern Film Corporation, are enthusiastic over the screen ability of Miss Clair, whose initial appearance before the camera in the Stern studios is said to have been exceptionally promising.

"The Old Soak" In Cutting Room At Universal City

"THE Old Soak" adapted by Universal from the popular play by Don Marquis, is now in the cutting stage at Universal City. It is an extremely human and moving story, directed by Edward Sloman, the man who directed "His People."

Jean Hersholt, whose work in "Greed", "The Viennese Medley," "Don Q," and other pictures has established him as one of the screen's foremost character artists, is playing the first of a series of starring roles as the "Old Soak" himself, and his characterization is heralded as remarkable.

George Lewis, June Marlowe, George Seigmann, Louise Fazenda, Gertrude Astor, William V. Mong, Adda Gleason, and others are in the supporting cast.

Although the original story is much concerned with imbibition, Sloman has soft-pedalled this phase and has injected a very colorful love story that makes the production as human and as appealing as "His People."

HISTORY REP

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Directed b

RELEASED B

Played To S. R. O. In St. Louis

Smashed attendance records in Pittsburgh! Broke house records in Buffalo! A marvelous record breaker in its original release — a veritable knockout now! Wherever it goes it makes new receipt and attendance records, piles up big profits, wins new friends for you. It's a gorgeous, thrilling box office winner and it's yours for the booking!

EATS ITSELF!

the LAW

ing

AN

d by

ANEY

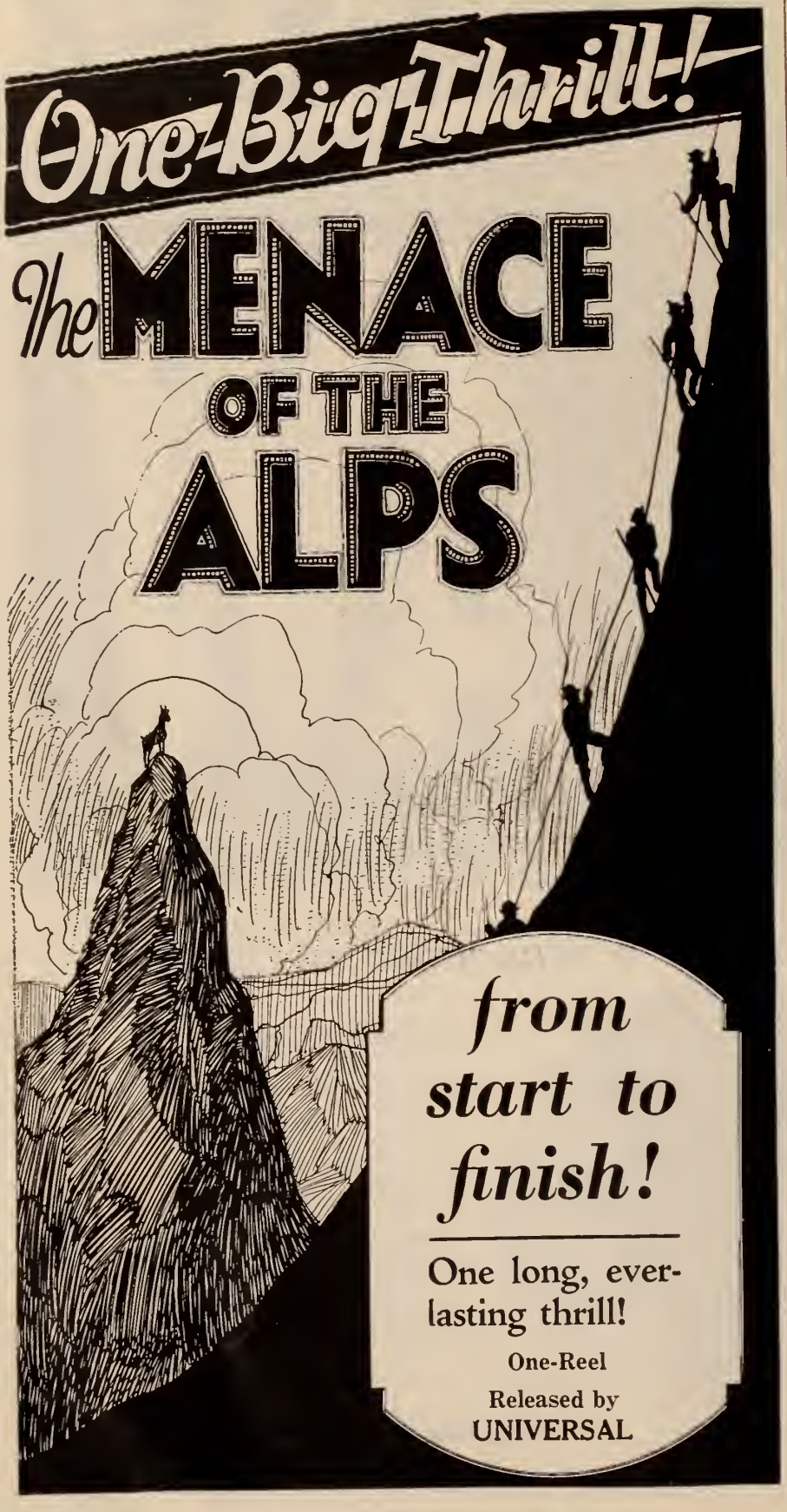
Tod Browning

UNIVERSAL

A Knockout in Seattle!

"'OUTSIDE THE LAW' opened to biggest business in weeks. Pleased everyone. Prove great money-getter for exhibitors everywhere. Congratulations for bringing back this sure-fire attraction."

—says Robert Bender,
Columbia Theatre,
Seattle, Wash.



"MIDNIGHT SUN" MAKES BOW TO BROADWAY

(*Continued from Page 7*)

about the production as the audience.

Norbert Lusk in the *Morning Telegraph* said:

"'The Midnight Sun' is a rich production. . . . All has been done on an elaborate and tasteful scale. A splendid production . . . the settings are richly atmospheric."

Harriette Underhill of the *Herald Tribune* was equally profuse in her praise. An excerpt from her enthusiastic review follows:

"We found it delightful. As well done as any producer or even critic could wish. Laura La Plante is not only a very beautiful girl but she is a clever commedienne as well. We thought she was an ideal choice for the ballet dancer who upset the whole of Russia. And right here we put Pat O'Malley on our list of real actors. The other roles we've seen may have been the real O'Malley, or this Grand Duke person may be he. But certainly they are not in the least alike; and as far as we are concerned, this was the making of O'Malley. Another person we could bear seeing a great deal of is Raymond Keane, the handsome and exceedingly clever young man who plays the hero. The direction by Dimitri Buchowetzki is good . . . go to the Colony and see 'The Midnight Sun.'"

Mordaunt Hall of the *New York Times* commented especially on the excellent work of the players. He said in part:

"Mr. O'Malley has an engaging personality, and George Siegmann plays his role in a restrained and capable fashion. The part of Kusmin's secretary, Yesky, is efficiently handled by Arthur Hoyt."

Roscoe McGowen in the *Daily News* also commented enthusiastically on the ability of the players:

"George Siegmann. . . He's reward enough for anybody to go and see any picture. Young Raymond Keane is an admirable screen lover, about whom one can safely predict that he will cause young female hearts to flutter. Miss La Plante is a charming actress . . . the customers will like it."

Katherine Zimmermann of the *Evening Telegram* was impressed with the sets and the direction. She commented:

"Striking and artistic settings . . . fine photography . . . able directorial services that Dimitri Buchowetzki has contributed. Laura La Plante, the attractive young blonde, is seen in the role of the dancer, and she presented so engaging a characterization . . . might have been pardoned if the impulse to clap herself had risen within her. Raymond Keane manifested . . . not a little promise of a future in leading man roles."

Giant arc-lights were turned on the

(*Continued on Page 35*)

LONDON GIVES SPECTACULAR RECEPTION TO "LES MISERABLES"

(*Continued from Page* 18)

Bristol Times: "Never has a picture been so wonderfully composed."

Nottingham Journal: "The biggest film ever made."

Glasgow Evening Citizen: "Difficult to overpraise it. A classic of the screen."

Glasgow Evening Times: "From start to finish the film holds one spellbound. Staging, acting and photography equally contribute to its singular triumph."

Glasgow Forward: "Probably the finest film play ever produced."

Definite information as to whether "Les Miserables" would be released in America the same way as in England—in two parts of eleven reels each, totaling a four-hour show—could not be obtained this week at the Universal Home Office where it was said that this method was under serious consideration, but that no decision had yet been made.

It was pointed out that several other methods of presenting the entire twenty-two reels offer themselves. One of these would be to run the first eleven reels in the afternoon and the second part in the evening. Another way would be to run one part in one theatre and the other in another theatre day and date. Still a third way would be to run the first part the first half of the week and the second part the last half.

One thing is practically certain. Carl Laemmle, rather than sacrifice any of the dramatic thrills and entertainment value to be found in the full-length version, means to present it as it stands. It is of interest that the second half is almost a complete story in itself and with a short foreword for the purpose of introducing the characters and outline the elements of the preceding action, might conceivably stand on its own feet.

It is understood that Laemmle is seeking the advice of many exhibitors, newspaper reviewers and others on the perplexing subject of how to release "Les Miserables." Meanwhile, Universal is going ahead with plans to launch the big Universal-Film de France with an advertising, publicity and exploitation campaign that will dwarf that done for such previous Universal super-pictures as "The Hunchback" and "The Phantom."

"MIDNIGHT SUN" MAKES BOW TO BROADWAY

(*Continued from Page* 34)

celebrities as they entered and left the theatre, and motion pictures were taken. Among the prominent New Yorkers who attended were:

Judge Otto A. Rosalsky, Senator Royal S. Copeland, Nellie Revell, B. S. Moss, Mr. and Mrs. R. H. Cochrane, Mr. and Mrs. P. D. Cochrane, E. H. Goldstein, Mr. and Mrs. Paul Gulick, Mr. and Mrs. Nat G. Rothstein, Fannie Hurst, Jules Brulatour and Hope Hampton, James Wolfe and Beatrice Fairfax, George Walsh, Sigrid Holmquist, Alexis Kosloff, Albertina Rasch, Mark Hellinger, Paul Leni, Robert E. Welsh, Oscar A. Price, Fania Marinoff, Lya De Putti, Sax Rohmer, Lee Shubert, Hugo Riesenfeld, Josiah Zuro, Fritzi Scheff, Eddie Dowling, Ray Dooley, Welsh Walker, W. C. Fields, Al Jolson, Billie Dove, Irvin Willat and Hedda Hopper.

UNIVERSAL

Gave you

Knockout box-office Comedy series in
The Leather-Pushers
and
Buster Brown Comedies

Now Watch and Wait for

The COLLEGIANS

A hilariously clever new Jewel Series of 2-reel comedies

don't let grass grow under your feet!

CUT DOWN YOUR losses! Plant your signature in the rich soil of this money-making contract. Reap the golden crop of big profits!

"A GODSEND TO ALL EXhibitors."
—Opera House, Kalida, O.

"A GREAT BOON."
—Grand Opera House, Salisbury, Md.

"A GOD-GIVEN, LIVE-AND-let-live proposition."
—Strand Theatre, Richland, Ia.

Book UNIVERSAL'S

COMPLETE SERVICE CONTRACT

4813 Exhibitors are using it!

R.M. FROEHLICH

Bernard Shaw Grants Special Screen Interview

GEORGE BERNARD SHAW, famous dramatist, philosopher and satirist, has at last made his bow to the motion picture camera. Always cynical about motion pictures, as of many other things, Shaw has been the bane of the cameraman's existence. On one or two occasions when intrepid cameramen attempted to make pictures of him, Shaw flew into such a rage as precluded all thought, for that particular photographer, of ever getting him before the camera.

It was a remarkable coincidence that, while the British Parliament was discussing ways and means whereby England's position in the film world could be improved, Shaw unexpectedly agreed to pose. These first pictures of him are being shown exclusively by International Newsreel in issue No. 32 at leading motion picture theatres throughout the country.

The screen shows a different Shaw than that with which the public is so familiar. Often times there is a kindly glint in his twinkling eyes, and there are one or two rare "shots," which show him laughing gleefully—a kindly, lovable, loving man, quite different from the perpetual grouch.

Not the least remarkable in these first motion pictures of Bernard Shaw is a scene which shows him writing this message to the movie fans: "Think kindly of me: I am a harmless and hard-working creature trying to put things straight for you and amuse you a little at the same time."

The pictures were made in the home of Shaw in England.

Kerry's "The Love Thief" Now In Cutting Room

NORMAN KERRY returns to a smartly uniformed role and is once more the dashing screen character of "Merry-Go-Round" and other pictures in "The Love Thief," which he recently completed at Universal City. The picture is now in the cutting stage.

Under the direction of John McDermott, who recently signed with Universal, Kerry is seen as a romantic, popular figure of European court life. A great deal of time and money was spent to achieve the right color, atmosphere and spirit of the dazzling European court life, with great attention being given to costumes and settings.

The story is esentially a dramatic one, but has many humorous twists and turns. It was adapted or, rather, based on a story of the same name by Margaret Mayo. McDermott adapted the story and wrote the continuity as well.

Supporting Kerry in the picture are such well-known players as Greta Nissen, Marc McDermott, Charles Puffy, Nigel Barrie, Cissy Fitzgerald, Carrie Daumery, A. Borgata, Oscar Beregi, Clarence Thompson, Barbara Worth and others.

International Newsreel Shows Mussolini In Action

THE attempt upon the life of Premier Mussolini makes particularly timely the remarkable motion pictures, being exhibited exclusively in International Newsreel, of a great celebration in Rome. These pictures show more conclusively than any word could tell of the remarkable strength of Italy's power behind the throne.

The occasion was the celebration of the seventh birthday of Fascism. Vast multitudes of "black shirts" turned out and marched through the Eternal City and then gathered in one great mass of human beings to tender a mighty ovation to Mussolini.

International Newsreel No. 33 shows shots of Premier Mussolini boarding the ship which took him to Tripoli after the attempt to assassinate him in Rome. Note the bandage on his nose.

The pictures show the fighting premier in many amazing poses as he delivered an address to his followers, in which he defied his political enemies. Far more generous with his acrobatic gestures than Roosevelt in his palmiest day, Mussolini is shown holding his audience spellbound until the climax of his address was reached, when the great crowd swayed under its own tense emotion. It is one of the most thrilling crowd pictures ever shown.

Newsreel No. 33 shows the departure of Mussolini for Tripoli and No. 35 his arrival in Africa.

Governor Pinchot Speaks At M. P. T. O. Convention

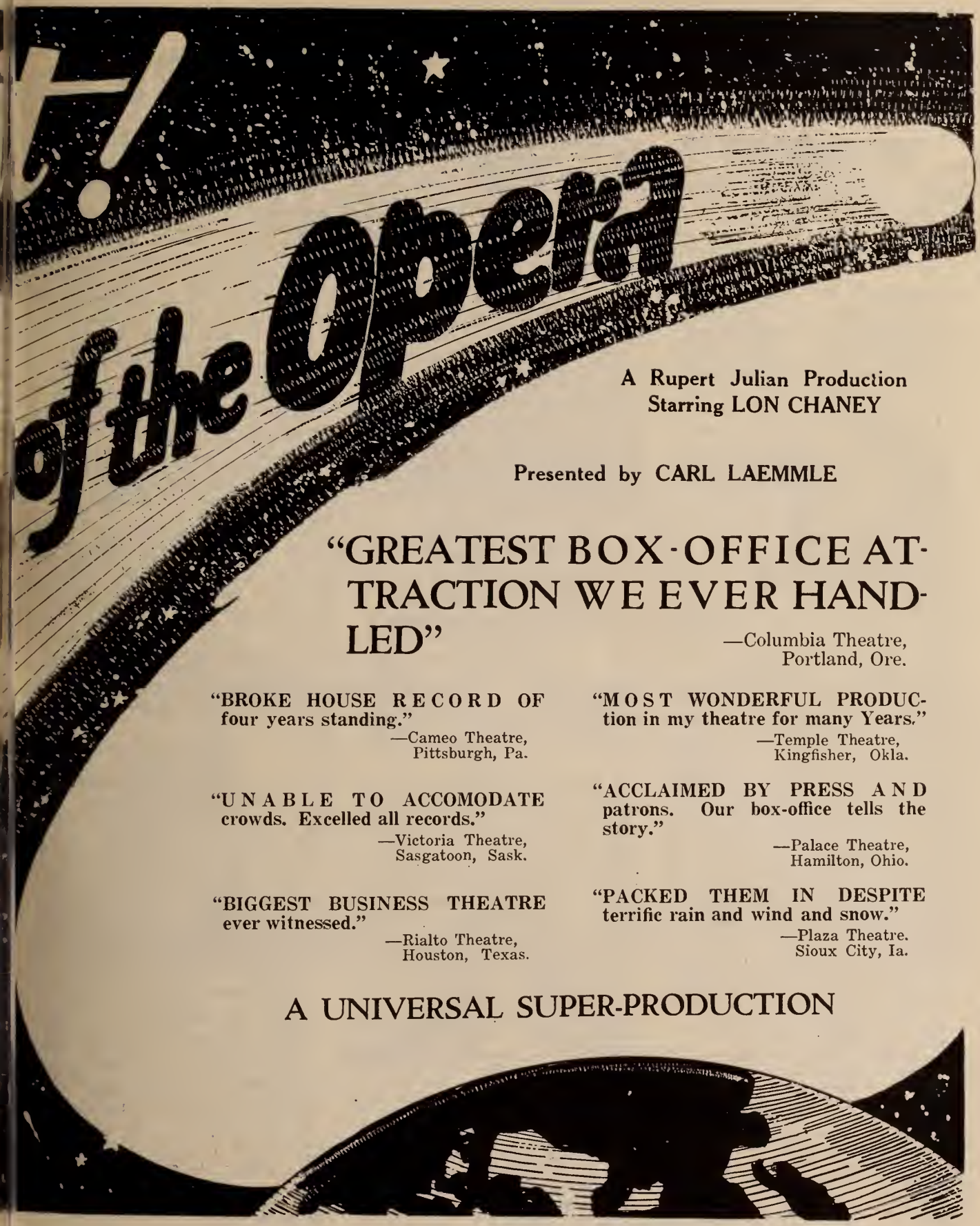
ROUTINE business matters occupied the opening sessions of the sixth annual convention of the Motion Picture Theatre Owners of West Pennsylvania and West Virginia held at the Fort Pitt Hotel, Pittsburgh, on April 19th and 20th. An address on "Arbitration" by John M. Alderdice, exhibitor member of the arbitration board, was scheduled as the principal event of the two days' program.

Gov. Gifford Pinchot was the principal speaker at the banquet, which was the grand finale of the conclave. Mayor Charles Kline, of Pittsburgh, and R. F. Woodhull, national president, also spoke, and Henry W. Gauding acted toastmaster.

Woodhull made a plea for box-office censorship of motion pictures, arguing that the patrons were competent to judge the pictures and that they would not patronize improper films. He suggested that the theatre owners cooperate more closely with civic organizations.

Included among the attendance, which included every exhibitor in the territory covered by the organization, were: Denny Harris, H. B. Kester, M. Hinkel, Anthony B. Jim, Jim Coraopolis, Lee Conrad, C. H. McClosky, Harry Davis, A. P. Way, M. B. Nadler, M. A. Rosenberg, W. R. Wheat, Jacob Smith, Jacob Silverman, B. E. Cuppler, Michael Winegrad, George Penagatocas, Walter Silverberg, John Newman, Isaac Borowsky, Frank Panopolis, Mike Gorros, Peter Antonopolis, Jacob Richman, Christ Voolmer, Bart Dattola, V. E. Vest, John M. Alderdice, Hyman Goldberg, Paul Huehm, R. F. Jennings, A. Baitson, Nate Freidberg, Alex Moore and Louis Stoll.

Sky's the Limi
The Big Box Office Noise!
There's no limit to the profits of this wild, weird and wonderful production. Millions of movie fans have not seen this picture — now is your opportunity to clean up with the "Phantom."
The Phantom



A Rupert Julian Production
Starring LON CHANEY

Presented by CARL LAEMMLE

"GREATEST BOX-OFFICE ATTRACTION WE EVER HANDLED"

—Columbia Theatre,
Portland, Ore.

"BROKE HOUSE RECORD OF four years standing."

—Cameo Theatre,
Pittsburgh, Pa.

"UNABLE TO ACCOMODATE crowds. Excelled all records."

—Victoria Theatre,
Sasgatoon, Sask.

"BIGGEST BUSINESS THEATRE ever witnessed."

—Rialto Theatre,
Houston, Texas.

"MOST WONDERFUL PRODUCTION in my theatre for many Years."

—Temple Theatre,
Kingfisher, Okla.

"ACCLAIMED BY PRESS AND patrons. Our box-office tells the story."

—Palace Theatre,
Hamilton, Ohio.

"PACKED THEM IN DESPITE terrific rain and wind and snow."

—Plaza Theatre.
Sioux City, Ia.

A UNIVERSAL SUPER-PRODUCTION

A PAGE OF SYNOPSES

"WHAT HAPPENED TO JONES"

Universal-Jewel

Starring REGINALD DENNY

Directed by WILLIAM A. SEITER

Story from stage play of the same name by George Broadhurst

CAST

Tom Jones	Reginald Denny
Lucille Bigbee	Marian Nixon
Ebenezer Goodly	Otis Harlan
Mrs. Goodly	Emily Fitzroy
Henry Fuller	William Austin
Minerva Starlight	Nina Romano
Hilda	Zasu Pitts
The Bishop	John Elliott

(Length: 6,726 ft.)

TOM JONES on the eve of his marriage to Lucille Bigbee, is stampeded into a poker party, contrary to his usual habit of strict rectitude. The party is raided by the police, and to avoid the stigma of arrest, the poker players battle the cops and escape. Jones and Ebenezer Goodly, a henpecked husband, go down a fire escape and enter the open window of a "reducing parlor" where many stout women, lightly clad, are roaming the halls. The fugitives dodge from one section to another, finally hiding themselves in electric light bath cabinets with protuding heads covered with towels. In this disguise they pass for women as the police search the place, but when an attendant, looking out for their welfare, turns on more heat, Jones is compelled to disrobe inside the cabinet to avoid suffocation. The woman attendant swathes them in white sheets when they emerge from the heat bath and their disguise gets them as far as the steam room, where Minerva Starlight, a friend of the Bigbee and Goodly families, sees their male socks and screams. They escape to the dressing rooms, where they dress themselves in women's clothes, Jones taking Minerva's costume. Thus disguised, they reach the street, where their identity is revealed when Jones knocks out a pair of mashers.

The police find Jones' wallet at the reducing parlor and look for him at the home of his fiancee. Outraged by his disreputable conduct, Lucille agrees to marry Henry Fuller, a determined suitor, in place of Tom.

Goodly's clothes being too large for Jones, he puts on the clerical garb of Goodly's brother, a bishop, who is expected to come for a visit and has sent a suit on ahead. In trying to escape the house, Jones collides with Mrs. Goodly who takes him for the bishop, just arriving. Fearing to confess, Goodly introduces Jones as his brother tells him that she has arranged to have him officiate at a wedding—his own.

Unable to escape them, he prepares to go to the church. Just then the real bishop arrives and the two men force him into a closet and lock it.

At the church Jones puts on the ministerial robes and heavy rimmed spectacles in which he is effectively disguised until he puts the question, "Do you take this man to be your lawful wedded husband?" Here he takes off the glasses, and the girl, suddenly recognizing him and melting under his appealing gaze, answers, "No, I do not."

In the meantime the bishop has freed himself from the closet and raced to the church in a car.

Detectives on the watch for Jones, come forward to arrest him. He picks up the girl, gains the street and throws her into the bishop's car. The car speeds away. The outraged bishop calms himself and takes out his prayer book, then proceeds with the marriage ceremony.

"THE DEMON"

Blue Streak Western

Starring JACK HOXIE

Directed by CLIFFORD SMITH

Story by "Buck" Oxford and Alvin J. Neitz

CAST

Dane Gordon	Jack Hoxie
Goldie Fleming	Lola Todd
Percival Wade	William Welsh
"Bat" Jackson	Jere Austin
Dan Carroll	Al Jennings
The Secretary	Georgie Grandee

(Length: 4,539 ft.)

A BAND of unknown marauders burn property of Slocum Valley ranchers. Young Dane Gordon, silent partner of Gordon and Wade, decides to catch them. He poses as an ex-convict, joins them and goes with them on their raids which, as he learns, are conducted for the purpose of depreciating the property so the crooks can get possession of it for a song. Dane falls in love with "Goldie" Fleming, stenographer for "Bat" Jackson, manager for the crooks. The gang learns of Gordon's real identity and plans to blow him up. He leads a posse into the valley against the outlaws. Goldie overhears the plot and is locked up in a closet. Dane and his posse arrive at the narrow entrance of the valley where the dynamite trap is laid, but they are saved by a friendly rancher. The posse rounds up the outlaws with the exception of "Bat." Gordon and "Bat" begin to stalk one another and "Bat" is just about to shoot Gordon when he is shot in a mysterious manner. Goldie appears in a helpful role and Fate picks her out to be a permanent helpmate to Gordon.

"FRESH PAINT"

One-Reel Blue Bird Comedy

Featuring NEELY EDWARDS

ROBERT WHISTLE, artist, on the verge of starvation, sells a picture of a fish to a wealthy patron. While they are exchanging the money the cat eats the fish and the patron takes back his money. He then tries to sell a picture of a cat, but the picture is so realistic that the patron's bulldog tears it up.

Another wealthy patron offers Whistle five thousand dollars to make a painting, if the work is satisfactory. He fills the studio with Follies beauties, who are rejected one after another as models, through some defect of face or figure.

Mildred, a poor slavey in the rooming house, is eating all day suckers and the cruel landlady takes them away from her, dividing them with the ice man.

She goes disconsolately to the studio door and peeks in. Seeing the artist's despair she slips into one of the costumes and stands on the dias. He is so thrilled with her beauty that he paints her picture in two minutes and the patron goes wild about it, paying him the five thousand. Whistle and the girl, admiring his painting, back away from it until they back out upper window, landing on the street below and losing all their senses except love.

"HOT DOG"

One-Reel Blue Bird Comedy

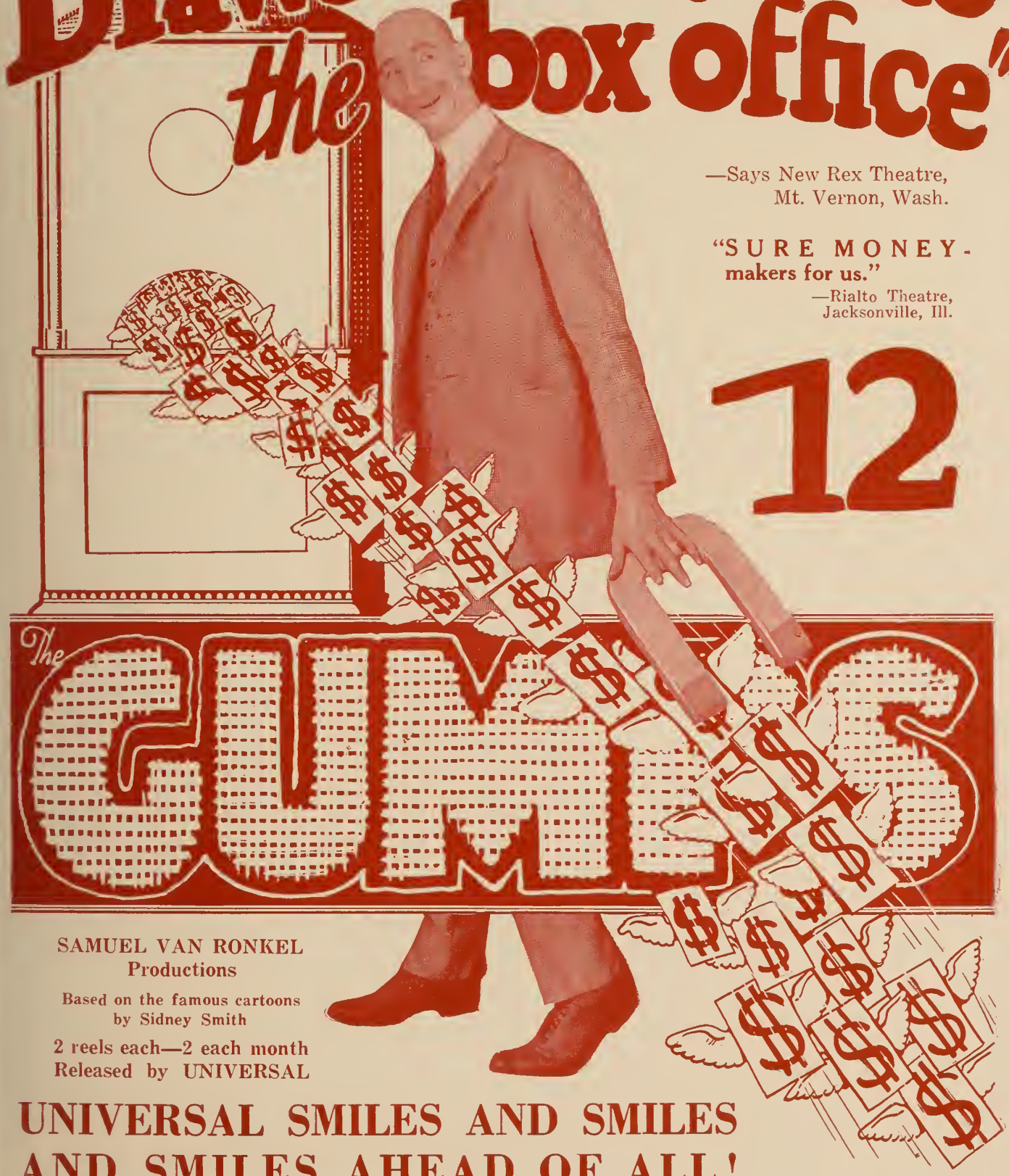
Featuring ARTHUR LAKE

ARTHUR brings Betty to the wienie roast in a horse drawn vehicle and gets the laugh from his rich rival, Eddie, who then takes charge of the girl. Arthur gets her back for a minute but Eddie tags along and holds the girl's attention while Arthur sits by like a dummy. Arthur is made to sit on the spare tire of Eddie's roadster while Eddie and Betty ride in front. They arrive at Betty's home and she has forgotten her door key. The boys race for the privilege of climbing in the upper window to let her in, Eddie graciously allowing Arthur to win. Arthur, with a bull dog hanging to his coat, jumps in the upper window and falls in the bathtub which is full of water. He then tips the talcum powder over his hair and clothes and on the way down stairs in the dark, wrecks the house and himself. When he opens the door to let Betty in, he finds a note pinned to the outside, from Eddie, announcing that they have decided to go for a ride.

"Draws money into the box office"

—Says New Rex Theatre,
Mt. Vernon, Wash.

"SURE MONEY-makers for us."
—Rialto Theatre,
Jacksonville, Ill.



12

The SMILES

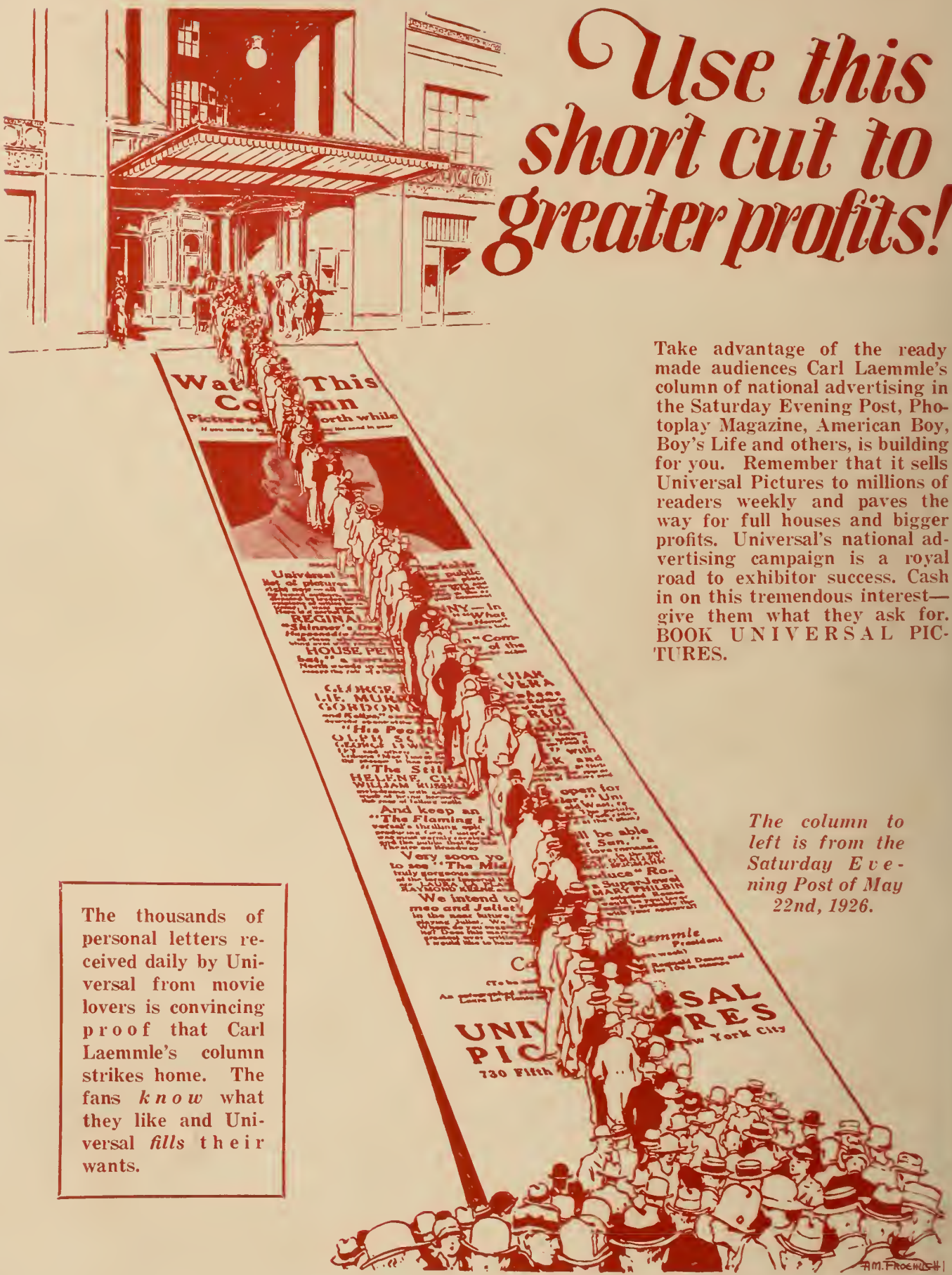
SAMUEL VAN RONKEL
Productions

Based on the famous cartoons
by Sidney Smith

2 reels each—2 each month
Released by UNIVERSAL

UNIVERSAL SMILES AND SMILES AND SMILES AHEAD OF ALL!

Use this short cut to greater profits!



Take advantage of the ready made audiences Carl Laemmle's column of national advertising in the Saturday Evening Post, Photoplay Magazine, American Boy, Boy's Life and others, is building for you. Remember that it sells Universal Pictures to millions of readers weekly and paves the way for full houses and bigger profits. Universal's national advertising campaign is a royal road to exhibitor success. Cash in on this tremendous interest—give them what they ask for. BOOK UNIVERSAL PICTURES.

The column to left is from the Saturday Evening Post of May 22nd, 1926.

The thousands of personal letters received daily by Universal from movie lovers is convincing proof that Carl Laemmle's column strikes home. The fans *know* what they like and Universal *fills* their wants.

GEORGE LEWIS
Brilliant young actor who appeared in "His People" and "The Old Soak" and who will now be starred in "The Collegians" written by Carl Laemmle Jr.

VOL. 23 MAY 29, 1926 NO. 16

UNIVERSAL WEEKLY

EXTRA ADMISSIONS DUE TO THE GUMPS,"

says Delmonte Theatre,
St. Louis, Mo.

New Gags, New Patrons, New Profits in this Bigger, Better Series!

"THE GUMP FAMILY IS A real asset to any program."
—Gem Theatre,
Dallas, Tex.

"ANDY GUMPS THE finest short subjects ever played in my house."
—Olympic Theatre,
Monessen, Pa.

Samuel Van Ronkel Productions
Released thru UNIVERSAL

from the famous cartoons by
SIDNEY SMITH

NEW SERIES OF 12
2 Reels Each

The GUMPS

CARL LAEMMLE JR.'S

The Collegians

with

George Lewis

supported by

Hayden Stevenson

Great Audience Stuff

The country is wild about anything collegiate. They'll eat up this peppy series—true pictures of modern college life. With a line up of titles sure to get them in!

1. Benson at Marbury
2. Fighting to Win
3. Making Good
4. The Last Lap
5. The Cinder Path
6. Flashing Oars
7. The Relay
8. Fighting Spirit
9. Around the Bases
10. Breaking Records

UNIVERSAL JEWEL SERIES
2 Reels Each

Do Your People

No. 483,---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

KEEP your eye peeledfor a five reel western, bearing the title "The Yellow Back."

In case the title should have to be changed for any reason, here's how you can identify it:---

First---The director is Del Andrews.

Second---The star is Fred Humes.

Third---It is the darndest action picture ever made.

Fourth---It will come to you on the Universal Greater Movie List.

Fifth---It probably will be released about October.

The story is good from the first reel to the last, but what I particularly want you to watch out for is that last reel. You never saw so much marvelous riding packed into one reel in your life. It is going to lift your audiences right out of their seats. If they like pictures with

Love Hard Riding?

good riding, they'll go wild over this. But even if they are blase and don't know riding from walking, they'll still get one grand, eternal kick out of this.

The story deals with a cowboy who, although he can ride, has an unnatural fear of horses. He is not afraid of anything else in the world, but there is something about a horse which gets his goat.

This feature of the story lends itself to some corking good comedy and the director has not overlooked a bet.

Then, as the plot develops, the time arrives when it is absolutely necessary for this hero to drive all fear out of his mind and ride like hell.

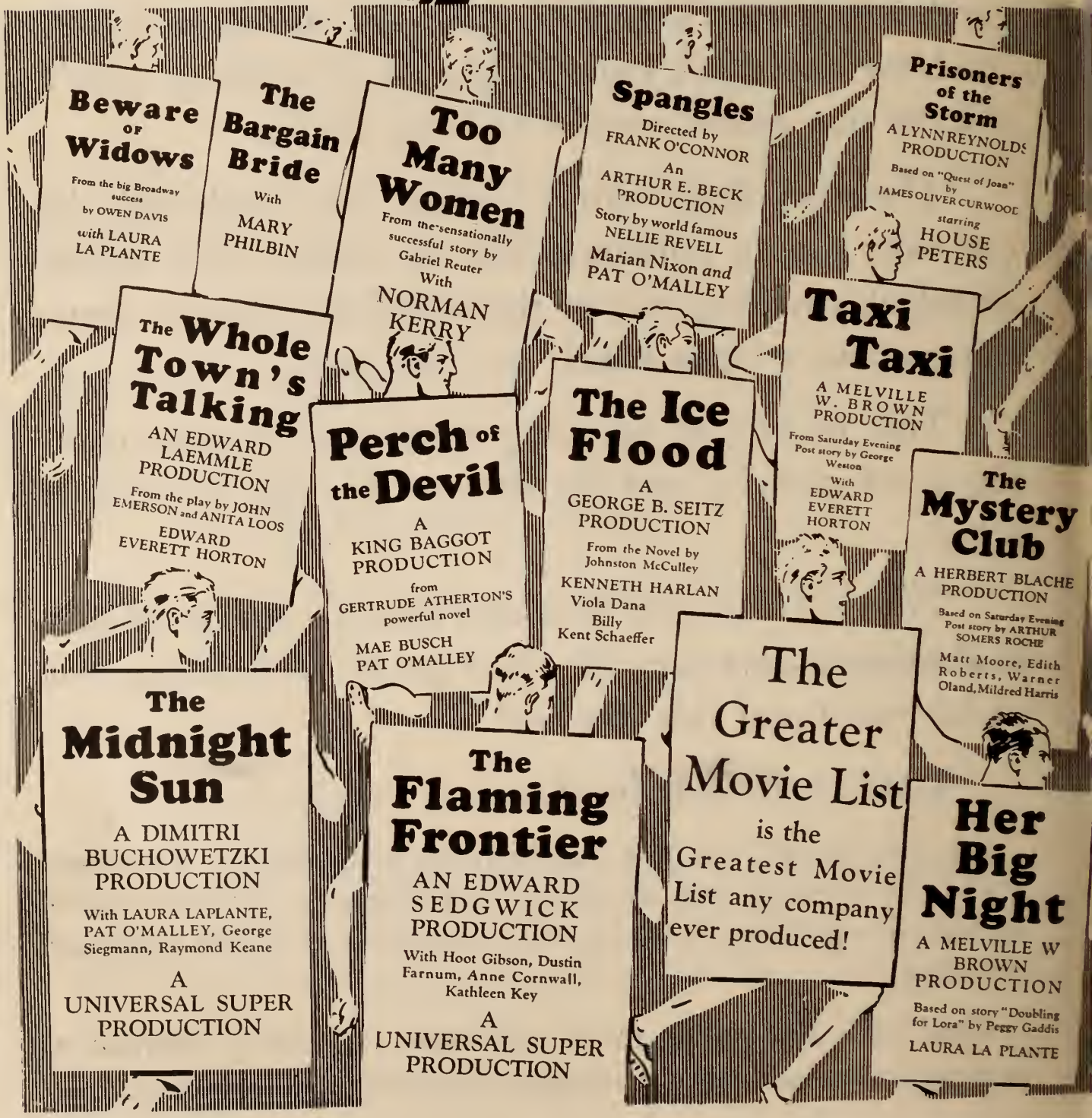
That's just what he does.

He rides like hell. So does everybody else in the picture. It becomes a wild riot of riding, with the horses shot from every possible camera angle in the world, many of which you never saw on any screen in all your born days.

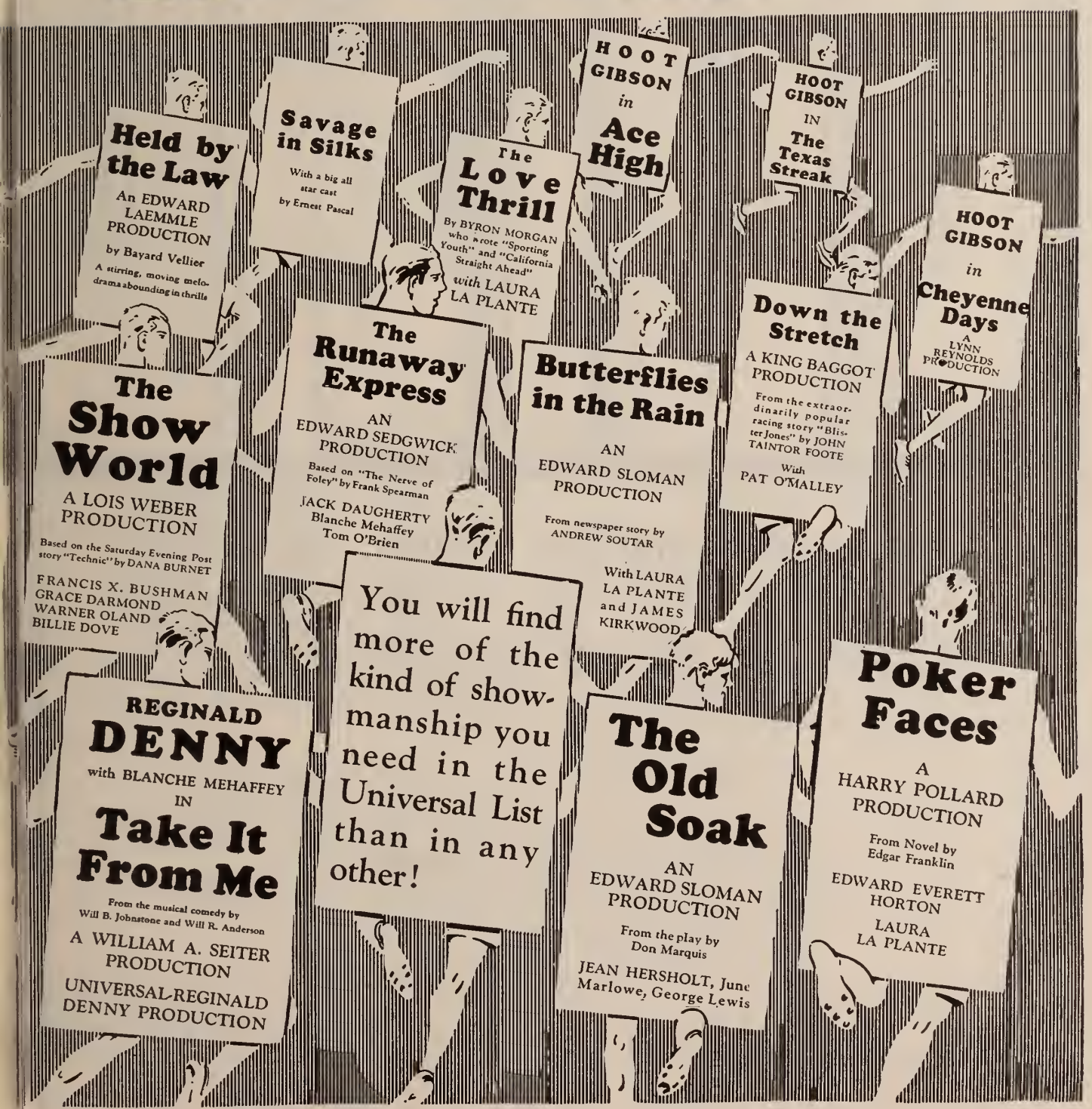
Keep your eye peeled for it and when you get it, ballyhoo it as though you had had to mortgage the old saw mill to pay for it!

UNIVERSAL'S GREATER

Wall Out



MOVIE LIST *ahead*



"Crowds Storming the Colony. A Whale!"

—Says N. Y. Daily Mirror

OPENED to $5,430.75 and built up to the amazing total of $29,716.50 for the first week at the Colony Theatre, Broadway, N. Y. And going stronger than ever. Imagine what it will do for you. Nothing like good, old, ripsnorting, crook melodrama for dead certain profits. Get it now.

Breaking Records the Country Over!

"BIGGEST BUSINESS IN WEEKS. PLEASED everyone. Great money-getter for exhibitors everywhere!"
—Columbia Theatre, Seattle, Wash.

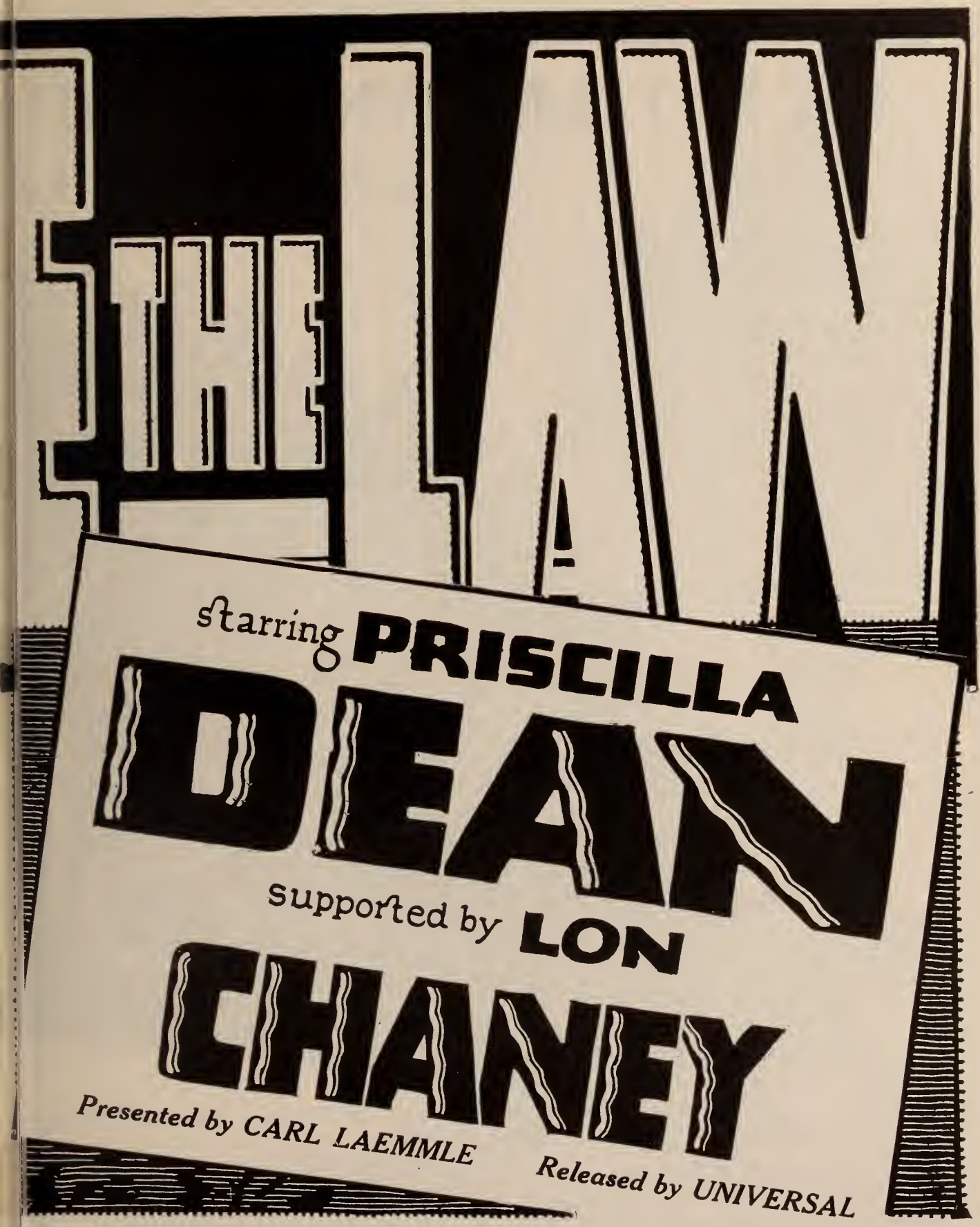
"BREAKING ALL EXISTING POPULAR ADmission price records. Holding for second week."
—Broadway-Strand Theatre, Detroit, Mich.

"TURNED AWAY OVER 500 ADMISSIONS. Patrons enthusiastic. Look for big week."
—Liberty Theatre, Kansas City, Mo.

"OPENED TO LARGEST NUMBER OF ADmissions any picture playing this house for last 14 months."
—Laughlin Theatre, Long Beach, Cal.

Directed by TOD BROWNING

UNIVERSAL — WAY OUT AHEAD!


THE LAW
starring PRISCILLA
DEAN
supported by LON
CHANEY
Presented by CARL LAEMMLE
Released by UNIVERSAL

SCINTILLATING WITH

Dazzling with Box

"HAS ALL INGREDIENTS which satisfy at till."
—Film Daily.

"WILL PROVE A MONEY-making attraction."
—M. P. World.

"WE FOUND IT DELIGHT-ful."
—N. Y. Herald-Tribune.

SHOWMANSHIP!

Office Lure!

A GORGEOUS
GLITTERING
ROMANTIC
SPECTACLE

IGHT
UN

A DIMITRI BUCHOWETZKI PRODUCTION

with LAURA LA PLANTE, PAT O'MALLEY, GEORGE SIGMANN, RAYMOND KEANE and a marvelous cast.

From the story of the same name by Laurids Brunn.

A UNIVERSAL SUPER PRODUCTION

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
PAUL GULICK
EDITOR
Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730 5th Avenue New York City
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Vol. XXIII May 29, 1926 No. 16

UNIVERSAL MOVIEGRAMS

WITH the addition of Betty Compson and Henry B. Walthall, the cast of "Love Me and the World Is Mine" is completed. This story, by Rudolph Hans Bartsch, which is being directed by Andre E. Dupont, co-stars Norman Kerry and Mary Philbin. The cast includes George Siegmann, Emily Fitzroy, Albert Conti, Robert Anderson, Martha Mattox, Rose Dione and Charles Sellon.

* * * *

HARVEY THEW, who wrote the continuity and adaptation of "Take It From Me", which Reginald Denny is now making at Universal City, has just completed the adaptation of "The Cheerful Fraud," the popular novel by K. R. G. Browne. "The Cheerful Fraud" was purchased a few weeks ago for Denny's use.

* * * *

MARIAN NIXON, the dainty little co-star of Nellie Revell's circus story, "Spangles," arrived in New York this week on a week's vacation to see the sights. Pat O'Malley and Mrs. Pat and the three little O' Malleys entrained for Universal City. Pat is going to be starred in "Down the Stretch" by John Taintor Foote, under the direction of King Baggot.

* * * *

"BUTTERFLIES in the Rain," the Laura La Plante story by Andrew Soutar, gets under way at Universal City this week. Edward Sloman, who has just finished "The Old Soak," is the director. The cast includes, besides James Kirkwood, previously announced, Dorothy Cummings, Edward Davis, Clarence Thompson, Ruby Lafayette, George Periolat and Grace Gordon.

Picture Making in America Compared With That Abroad

By A. E. DUPONT, Famous Ufa Director Who is Making "Love Me and the World Is Mine" for Universal.

THE making of motion pictures in America is a far different matter from making motion pictures in Europe generally and Germany in particular. There is a certain speed and efficiency attained here in Hollywood that we do not have in Germany.

American apparatus in general is more compact and handier. If there is something to be done, raising a camera parallel, for instance, or laying a perambulator runaway, you put a whole gang of men on the job and in a jiffy the task is accomplished. We, on the other hand, detail but a few men to do the work and while labor charges in America are higher, still the chore is accomplished more expeditiously and with a considerable saving of time, which after all, in the motion picture business, is money.

American methods run to speed. A production can be finished in Hollywood in four weeks that would take almost as many months to complete abroad. And I find that the average American picture is on a higher plane, from every standpoint, acting, production and story. This is proven by the fact that eighty per cent of pictures shown abroad are American. Even though there are more American production companies, this percentage can be comparable, because there are more release outlets here than in Europe and European pictures can be booked in theatres abroad as well as American.

There is a certain pep and vivacity about pictures made here. There is more sparkle, buoyance, joie-de-vivre. Foreign pictures are, as a rule, heavy-handed, sombre, the machinery of the play is creaky, the acting old fashioned, interior sets archaic.

However, I believe that in the matter of direction and originality European productions have the advantage over American pictures. In the matter of angle shots, which I have tried to carry out in my present production, "Love Me and the World Is Mine," there certainly is more perfection. This matter of shots from various angles is important. It saves the picture from being flat, more interest is stimulated because the audience is always on the alert and the story can be told in a much more graphic vein. As regards exteriors and trick shots, I believe that Germany is still in the lead. Possibly this is because more time is taken on a production abroad and because money values are cheaper. However, America is rapidly coming to the fore in this latter respect and before long, technically, American pictures will be perfect.

HARRY EDWARDS has been engaged to direct the first two episodes of "The Collegians" written by Carl Laemmle, Jr. The titles of these two are "Benson at Marbury" and "Fighting to Win." Edwards directed nearly all of the two-reel Harry Langdon pictures. George Lewis, who made such a hit in "His People" and in "The Old Soak," will be starred in this series, supported by Hayden Stevenson.

Latest Stills From Universal City

The butcher boy falls hard. Dorothy Kitchen, winner of Universal's "See America First" beauty contest in New York, plays with Arthur Lake in the latest series of Sweet Sixteen comedies.

Even fashions in witches have changed. Grace Gordon, who is playing in "Butterflies in the Rain," Laura La Plante's latest starring production, impersonates the 1926 variety with her 1926 witches' cat.

Betty Compson takes Mary Philbin in hand in "Love Me and the World Is Mine."

Reginald Denny has difficulty in selling Blanche Mehaffey his idea in this scene from "Take It From Me."

A group of celebrities at Universal City. Left to right: James Kirkwood, who supports Laura La Plante in "Butterflies in the Rain," Director Edward Sloman, Carl Laemmle, Lila Lee, Norman Kerry, co-starring with Mary Philbin in "Love Me and the World Is Mine," and Paul Kohner, casting director.

Robert E. Welsh Goes To Universal As Ad Manager

ROBERT E. WELSH, assistant to the president of Associated Exhibitors, has been appointed by Carl Laemmle advertising manager of Universal Pictures Corporation. George Brown has resigned to go with another company.

Mr. Welsh has a splendid background of experience and accomplishment to bring to the position of advertising manager of Universal. Before he entered the business, he had a thorough schooling in newspaper work with the New York American, Evening Telegram and other New York newspapers. From newspaper work he graduated into the moving picture business with the old Kalem Company, having served there as advertising manager. From that post he became news editor and eventually managing editor of the Motion Picture News.

Under William A. Johnston's sympathetic guidance and with the widest of latitude, he brought the News to a point of prominence never before attained. So significant was Mr. Welsh's part in the advancement of the News that Wid Gunning, when he started his own company, picked Welsh out of the entire trade paper field to assist him. His next move was to the Moving Picture World which he left last year to accept the position of assistant to the president of the Associated Exhibitors.

With the Universal company, Mr. Welsh is working directly under P. D. Cochrane, who has full charge of publicity, exploitation and advertising, and in association with Paul Gulick, director of publicity and Joe Weil, director of exploitation.

George Magrill Signed for 5 Years

WITH the completion of his first two-reel starring vehicle, George Magrill has been signed by Universal under a five-year contract, according to an announcement from Universal City. This first picture is called "The Lone Prairie" and was directed by Lou Collins.

Magrill has been in pictures five years, having worked at all the big studios.

He is a large, well-proportioned man, well adapted to Western roles.

Magrill was light-heavyweight boxing champion of the Atlantic fleet during the World War. After demobilization, he came to Hollywood and started in on extra work slowly working himself up to his present position.

Edouard Rinaldo, the talented Polish actor, who will make his American screen debut in a Universal picture.

Edouard Rinaldo, Foreign Film Star, Now With Universal

EDOUARD RINALDO, talented stage and screen star from Poland, is now at Universal City under contract to Carl Laemmle's organization.

He has never appeared on the American screen and his first picture, as yet undecided, will mark his debut. Rinaldo is a native of Warsaw and his education at a technical school was cut short by the War in which he served in the Academic Legion under Gen. Haller.

His stage experience includes a long engagement in the Popular Theatre of Cracow and later in Danzig where he left the stage to join the Gandia Film Corporation. He then went with a big company in Berlin and later returned to Warsaw to star in several films sponsored by the Polish government.

It was when he returned to Max Reinhardt that Carl Laemmle offered him a Universal contract.

Universal To Make Coblenz Comedy

UNIVERSAL is to make a picture embodying the drama and comedy of the American Army of Occupation of Coblenz after the World War. This comedy-drama has been written by Hans Winter and is entitled "Let's Go Home." Hans Winter is a continental journalist and author who is Carl Laemmle's principal advisor on European film stories and stars. It is possible that Reginald Denny will play the stellar role in "Let's Go Home."

Humane Society Honors Laemmle With 1926 Award

CARL LAEMMLE, president of Universal Pictures Corporation, has just received the Abraham Lincoln Humanitarian Award by the Oregon Humane Society for the cooperation given the society by his organization, according to a message from Grazielle Boucher, executive of the society.

In the letter accompanying the handsome award, the society said:

"Laemmle has received the award for his ever ready and eager cooperation during the past several years. The award is beyond price, and can only be gained through character and a willingness to cooperate and further the humane cause in behalf of the children and the animals.

"The Laemmle forces are indeed to be congratulated for, with this award, goes the goodwill of thousands of humanitarians. The humane cause is not only national but international."

The Abraham Lincoln Humanitarian Award is an annual affair, presented each year by the Oregon Humane Society to the organization, school or private individual who has done the most to further the cause of humanitarism during the period.

Rialto In Orlando Gives Universal Second-Run Outlet

WITH the opening late in April of the new Rialto Theatre in Orlando, Fla., an important addition to Universal's chain of theatres in Florida was made. Also, the new theatre gives Universal an excellent second-run house in that growing city .

The Rialto is an 820-seat house of the one-floor type and is strictly a picture house, with modern equipment and fittings. It replaces the old American Theatre, which formerly was Universal's second run in that town. The American was closed upon the opening of the Rialto and is to be dismantled.

The first-run Universal house in Orlando is the Beacham. These houses are a part of the former Sparkes chain, acquired by Universal and now operated for the Universal Chain Theatre Enterprises under the supervision of Dan Michalove, Universal's assistant sales director in the South.

"Outside the Law" Packs Broadway House

Five-Year-Old Thriller Proves S. R. O. Drawing Card in Extended Run at Colony Theatre.

THE overwhelming success that attended the revival of Universal's "Outside the Law" at the Cameo Theatre in Pittsburgh some weeks ago was repeated at the Colony Theatre, New York, when the picture started an indefinite run last week. Three hours after the doors of the theatre were opened, the picture was playing to an S. R. O. sign, and it was impossible even for the critics to enter the theatre in the evening.

This record breaking business has continued since the opening day, and the picture is playing to capacity audiences in the face of some of the keenest competition Broadway has ever known.

Five years ago, "Outside the Law" was a sensation in New York. In addition to being an exciting and gripping film, its success was more than insured by a clever and well-remembered billboard campaign which was conceived by P. D. Cochrane, secretary of Universal. The billboards admonished the public that if they drove their cars on Sunday, played cards on Sunday, or kissed their wives on Sunday they were outside the law, and were signed "P. D." It was at the time when there was an agitation over the so-called Blue Laws, and on account of the significant initials every official or supernumeray in New York felt personally concerned.

This is the reception "Outside the Law" received on its opening night on Broadway—and the lines have continued ever since.

In addition to this unusual advertising campaign, it will be recalled that "Outside the Law" is the picture that "made" Lon Chaney. With incomparable skill, this great character actor portrayed two widely different types, one being "Black Mike," a crook, and the other "Ah Wing" a Chinaman. This amazing characterization attracted world-wide attention, and soon afterwards, Chaney rose to stardom in the character field.

Priscilla Dean, one of Universal's first and most famous stars, is the star of the production. The balance of the cast includes Ralph Lewis, Wheeler Oakman, E. A. Warren, Stanley Goethals, Melbourne MacDowell and Wilton Taylor.

Tod Browning, director and author of the piece, like Chaney, became famous overnight when the picture was released. His recent successes, "The Unholy Three" and "The Blackbird" in which Chaney is the star, have brought forth a lively discussion among critics throughout the country as to which of these productions is his greatest work. Many reviewers contend that both the director and the famous character actor achieved their best in "Outside the Law."

Re-cut and re-titled, this old melodrama met with an unusually enthusiastic reception from the critics.

Dorothy Herzog in the *Daily Mirror* wrote:

"Five years ago, Tod Browning—he who made 'The Unholy Three,' 'The Blackbird,' etc.—wrote and directed a ripsnorting crook melodrama yclept 'Outside the Law.' 'Outside the Law' created a sensation when it was released in January, 1921. Judging from the enthusiastic crowds storming the Colony doors, where it is now playing, its popularity today is just as great. The flicker has been re-edited and titled by Universal. The job is a good one. In our opinion, the real test of a picture's bid for excellency is the reception accorded it years after it has been released. 'Outside the Law' is a whale of a melodrama. The ending of the picture is a darb, especially if you like melodrama de luxe. Lon Chaney gives a shivery, realistic performance as 'Black Mike'."

Another enthusiast was Roscoe M'Gowen of the *Daily News*. Mr. M'Gowen said:

"This picture is worth the revival given it so that moviegoers may see the best child actor I've seen on the screen — Stanley Goethals. Young Master Goethals as That Kid is so doggone real with his smiles and tears and hugs and kisses that for a time I forgot I was watching merely a moving picture —and that in itself is extraordinary. Lon Chaney, in his somewhat Jekyll-Hyde role of the bad crook and the good Chinese, gives two of the compelling characterizations of which we've seen many since this picture was made. Priscilla Dean and Wheeler Oakman give fine performances as the two crooks. Bloodiest, messiest fight I ever saw."

"Frankly, we expected to find it ouside the pale," commented Harriette Underhil in the *Herald-Tribune*, "but though we went to scoff, we remained to praise. Tod Browning was good even then and the picture is a far better crook melodrama than most of those which have been produced since. Don't miss 'Outside the Law.' You're sure to enjoy it one way or another. Carl Laemmle reissued it all for your delight."

Eileen Creelman of the *New York American* is another enthusiast. Miss Creelman wrote:

"Five years ago, Universal made a picture that at once caught the public fancy. It was a good picture then. Yesterday, to my surprise, it proved to be a good picture still. 'Outside the Law' is as full of thrills as ever. Audiences filling the Colony. . . .'Outside the Law' is bringing the crowds."

A gorgeous atmospheric presentation was arranged by Paul Leni, famous European director and scenic artist. whose latest picture "The Three (*Continued on page* 36)

Reginald DE

"Take

THE first big special Universal-Denny Super Production adapted from the big musical comedy hit by Will B. Johnstone and W. R. Anderson is here. *Take it from me* it's the funniest farce ever filmed! For years you've been packing your house and cashing in on Denny. Fans know what to expect of their comedy idol—and he gives it to them every time! He is a star of the first magnitude—

—standing alone in his own specialized field. *"Take It From Me"* is there! And what a publicity and advertising campaign! We're backing up your box-office so that you'll know you have in Denny a money-maker second to none in the business—You can't afford to miss a Denny! And this is the greatest Denny of them all!

A WILLIAM A. SEITER PRODUCTION

A UNIVERSAL REGINALD DE
PRODUCTION

NNY *in*

it from me"

ENNY

Universal exchanges circle the world. This is the staff of the Barcelona, Spain, office. A. Torres, manager, is fourth from the left.

"The Cohens and Kellys" Set Universal Record in Chicago

LEROY ALEXANDER, Assistant Sales Director for Universal in the Middle West, is now in New York conferring with Lou B. Metzger, Western Sales Director for Universal, and announces that "The Cohens and Kellys" is booked in every pre-release house in the city of Chicago. Among the big first-run theatres which soon will show this picture are the Chicago, Senate, Harding, Capitol, Pantheon and Woodlawn. The Chicago Theatre showing of the successful Universal Jewel started May 17th. The other showings follow shortly thereafter.

Alexander is highly enthusiastic over Universal's position in the Chicago territory. Carl Laemmle can look forward to the greatest year he ever had, judging from the situation in that territory he says.

"We are now getting the best representation we ever had in Chicago," says Alexander. "The high percentage of Universal successes during the past two years has completely changed Universal's standing with exhibitors. Formerly our salesmen had to 'sell' Universal before talking prices and pictures. Now the Universal trade-mark is well-known and recognized as standing for the best in pictures. There is no more sales resistance. Our pictures are in actual demand. We find that exhibitors now come to us for Universal product.

"Exhibitors with big investments must protect them. More and more theatres are contracting for Universal pictures on a three year basis. In addition to the Cooney Brothers, who signed up for the entire Universal output for three years for their fifteen houses, which was the first chain to make such a long term arrangement, two other strong Chicago chains have done likewise. They are Andrew Karzas, with three important pre-release houses, and James Coston with 21 subsequent run theatres.

"In the outlook for next season, Universal is far ahead of all past records for early May. The volume of advance booking for our Greater Movie List, the 1926-1927 product, is amazing in the Chicago territory. It tops by far our record of last year. It has been brought about by a growing demand on the part of exhibitors to make sure, well in advance, that they might have Universal pictures for their screens."

Concerning the outlook for Summer, Alexander pointed out that Universal exhibitors are in a favored position due to the fact that many of the best pictures of Universal's current output remain to be released.

"In the Chicago territory, and the same is true to a great extent in other territories, a number of sterling box-office pictures yet remain to be released on this year's schedule," he explains. "For instance, 'The Cohens and Kellys,' 'The Still Alarm,' and two more Reginald Denny Productions are yet to reach the general market. These pictures will be available to the exhibitor in June and July, just when he wants the best possible screen attractions. We could not possibly give the exhibitor better summer pictures than the two new Denny pictures, 'Skinner's Dress Suit' and 'Rolling Home.' 'Skinner's Dress Suit' last week topped all other pictures on Broadway, where it drew crowds to the Rivoli Theatre. Reports from pre-release showings of 'Rolling Home' on the West Coast indicate that it is even a bigger box-office attraction than 'Skinner's Dress Suit.' These two pictures and 'The Cohens and Kellys' were booked sight-unseen by the Chicago Theatre, the big Balaban & Katz house in Chicago. That is ample proof of their success as reported from other cities where they have been pre-released. They are due to be summer clean-ups for the exhibitors."

"Calgary Stampede" To Be Published In Prison Paper

JACOBSEN - HODGKINSON CORPORATION, which publishes 30,000 word novels for sale in ten-cent stores and on news stands throughout the country, received last week an unusual request. It was from the Beacon, the monthly magazine published by the inmates of the Virginia Penitentiary. They have read every single book that the Jacobson-Hodgkinson Corporation puts out, some fifteen in all. It occurred to them that it would be very interesting to their readers to publish serially one of these books in the Beacon. Of the entire number they selected "The Calgary Stampede." Permission was readily given and they start "The Calgary Stampede" in the June number. It will run in six issues.

Other books published by Jacobson-Hodgkinson Corporation which interest Universal are: "Outside the Law," "The Midnight Sun," "What Happened to Jones," "The Cohens and Kellys," "Take it From Me" and "The Love Thief."

Universal Signs New Title Writer

FRANK X. FINNEGAN, well-known short story writer, has been signed as a title writer. He has been a prominent scenario and title writer in Hollywood for several years, and was on the editorial staff of the Lasky studios for four years. Finnegan will work under Maurice Pivar, editorial supervisor for Universal.

Les Miserables

Greatest Foreign Production of Modern Times!

Victor Hugo's immortal novel produced on a gigantic scale that defies description. Translated into every known language in the world and filmed in France with almost unbelievable grandeur. "Les Miseraables" is certain to rank as a box office attraction with the unforgettable Universal Productions of "The Hunchback of Notre Dame" and "The Phantom of the Opera."

Adapted by
HENRI FESCOURT

Artistic Director
LOUIS NALPAS

A UNIVERSAL FILM DE FRANCE TRIUMPH

Universal's Greater Movie List—Way Out Ahead!

Broadway Roars At "Skinner's Dress Suit"

Universal Jewel with Reginald Denny and Laura La Plante Keeps Audience in Gales of Laughter—Adapted from Famous Henry Irving Dodge Story and Play—Praised By New York Critics.

"SKINNER'S DRESS SUIT," Universal's latest Jewel picture starring Reginald Denny, with Laura La Plante in a featured role, had its New York premiere in the Rivoli Theatre. It was a decided hit with New York movie fans, and evoked the praise of the newspaper critics for its spontaneous humor and rollicking situations.

The first Universal picture which has been shown on the Rivoli screen in many months, the Reginald Denny Production played in opposition to another Universal picture, "The Midnight Sun," at the Colony Theatre. Laura La Plante was starred in the Colony feature.

"Skinner's Dress Suit" is a modern screen adaptation from Henry Irving Dodge's famous story and play of that name. The Universal production was directed by William A. Seiter, who has proved himself a past-master, in this instance, in the art of screen humor. The farce-comedy, which deals with the social and business rise of a young man after he has invested in a dress suit, is filled with hilarious situations, dressed by Denny's special adeptness in funny situations.

The story was put into scenario form by Rex Taylor, and a strong cast was allowed to Seiter for the production. Among the supporting players were Ben Hendricks, Jr., Arthur Lake, Hedda Hopper, Lionel Brahms, Betty Morrisey, Henry A. Barrows, William A. Strauss, Lila Leslie, Broderick O'Farrel, Lucilie Ward, Lucille De Neville and Frona Hale.

An indication of the reception accorded to "Skinner's Dress Suit" by the New York critics may be had from the following excerpts:

Evening World: "Good comedy from first to last. It emphasizes again the abilities of Reginald Denny as one of our most pleasing farceurs and pantomimists."

Evening Journal: "It's a decidedly amusing comedy, with Denny doing his usual breezy acting."

The Times: "The farcical situations in 'Skinner's Dress Suit,' the photoplay at the Rivoli, were greeted yesterday afternoon by many a good hearty round of applause."

Daily News: "A funny picture, b'gosh! It's difficult to be critical of a film that keeps one laughing most of the time."

Morning Telegraph: "Reginald Denny is at his best in 'Skinner's Dress Suit.' He has taken advantage of every opportunity. If he had never been known before, his characterizations of Skinner would have made him a favorite. And Laura La Plante, the featured player of the cast, has never been seen to better advantage. She was delightful."

The Herald-Tribune: "It was extremely amusing. Reginald Denny is ingenious and ingratiating. Laura La Plante is ingenious and intriguing.

Evening Graphic: "'Skinner's Dress Suit' undoubtedly will give you an entertaining hour and a half."

The Telegram: "As bright and bonny a version of 'Skinner's Dress Suit' as ever twitched and fluttered. It moves along at a brisk pace and new gags and quips have been brought to bear with good effect."

The American: "This is just the kind of farce those two (Denny and La Plante) should make all the time."

Daily Mirror: "Reginald Denny at his best in situations guaranteed to stimulate laughs. A merry comedy."

"Skinner's Dress Suit" is one of the late spring Universal releases and will prove a Godsend to exhibitors playing it during the difficult days of summer.

Exhibitors Becoming Greater Showmen

On Return From Country-wide Tour, Dave Bader, Universal Accessories Head, Reports Interest in Advertising Accessories Continually Increasing.

DAVE BADER, accessory sales manager, recently returned from an extended trip throughout the West and Middle West on a special tour of investigation of Universal's Advertising Accessory Departments. He started on his trip immediately after the last of the five Universals Sales Conventions was concluded at Los Angeles.

According to Bader, conditions are steadily improving all along the line, both in film presentation and the use of accessories.

"From what I have seen," he states, "exhibitors, large and small are getting behind their product better than they have ever gotten behind it before. They are giving more attention to their lobby displays and are using more window cards, photos, heralds, etc., than in the past. They seem to be taking a much greater interest in the management of their theatres than in recent years. The exhibitors are showing a marked interest in newspaper advertising and general publicity. Where most of them in the past had been accustomed to place an order for a single one-sheet and a set of photos, they now order a large quantity and place their orders far enough in advance, and not the last minute, to assure receiving accessories in time to properly exploit their pictures. The method of doing business in the past—ordering accessories at the last moment—has been done away with by the exhibitors themselves, from what I could see, because the exhibitor knows from experience that advance advertising is a very important thing."

Bader visited, besides Detroit, Chicago and New Orleans, the following exchanges: Los Angeles, San Francisco, Portland, Seattle, Butte, Salt Lake City, Denver, Kansas City and St. Louis. He made several appointments, promoting several advertising accessory managers to District accessory supervisors. Universal now has ten supervisors throughout the country. The advertising accessory departments, Bader feels sure, are doing their share to give exhibitors *Universal service.*

Smashing Naval Melodrama that Will Shatter All Records!

The biggest sea story ever filmed with all the great appeal of the sea and giant men-o'-war. The glamor and brilliance of the American navy. Wonderful tie-up possibilities. Jammed full of thrills. Gripping. Big. New. Exciting. Audiences will crowd to see it.!

From the Argosy-All Story Magazine Thriller by RICHARD BARRY

With one of the season's most brilliant casts headed by

GEORGE LEWIS

A HARRY POLLARD Production

Sweeping the Country
Cyclone of Profits!

A surpassingly powerful drama of the plains. A great epic of the glorious west. Magnificently thrilling. Lavishly produced. It will bury your box-office under a shining heap of gold!

A UNIVERSAL SUPER - PRODUCTION

Presented by CARL LAEMMLE

With Hoot Gibson, Dustin Farnum and a great cast of thousands!

n a

ONTIER

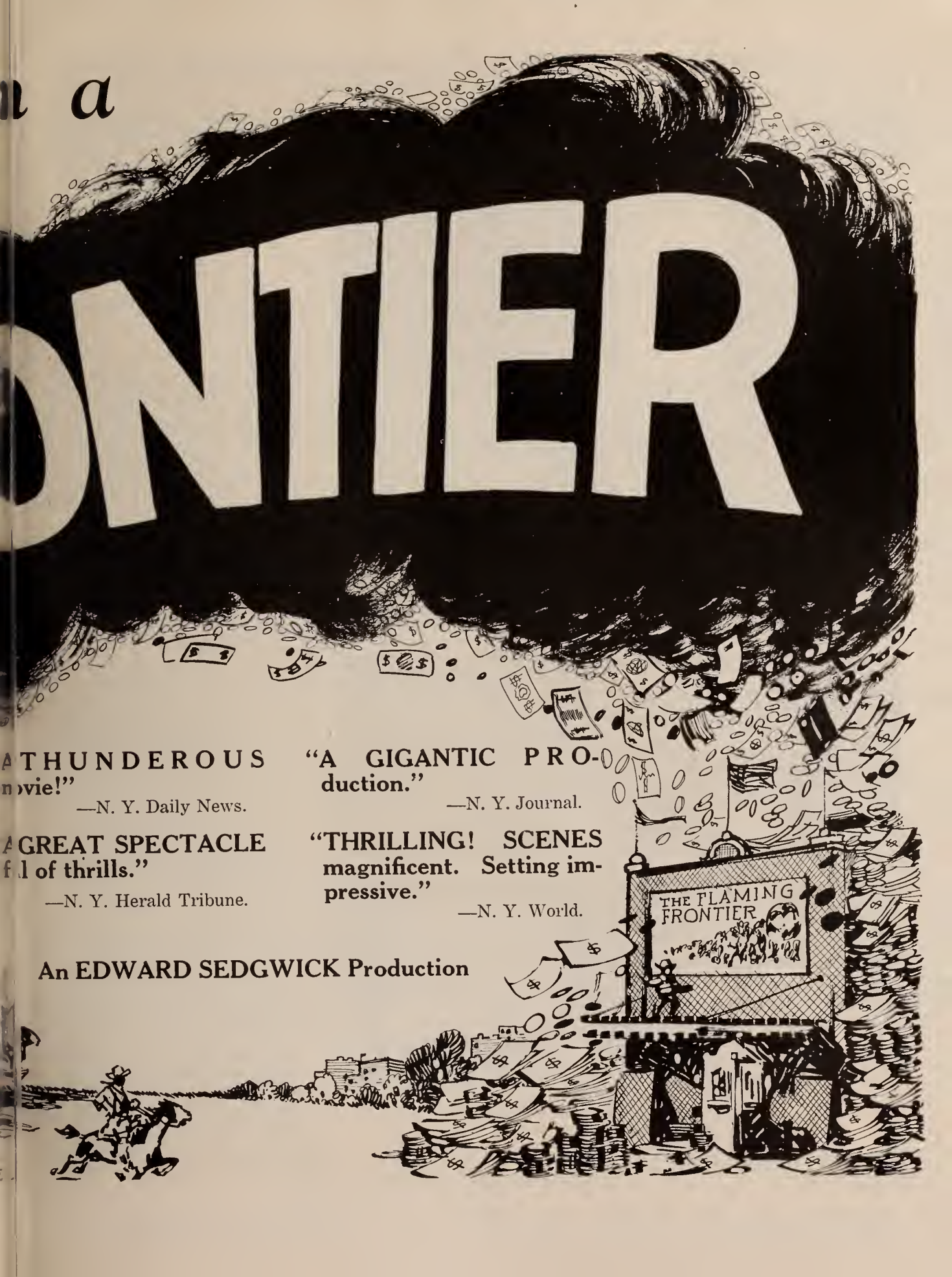
A THUNDEROUS
n ovie!"
—N. Y. Daily News.

A GREAT SPECTACLE
f l of thrills."
—N. Y. Herald Tribune.

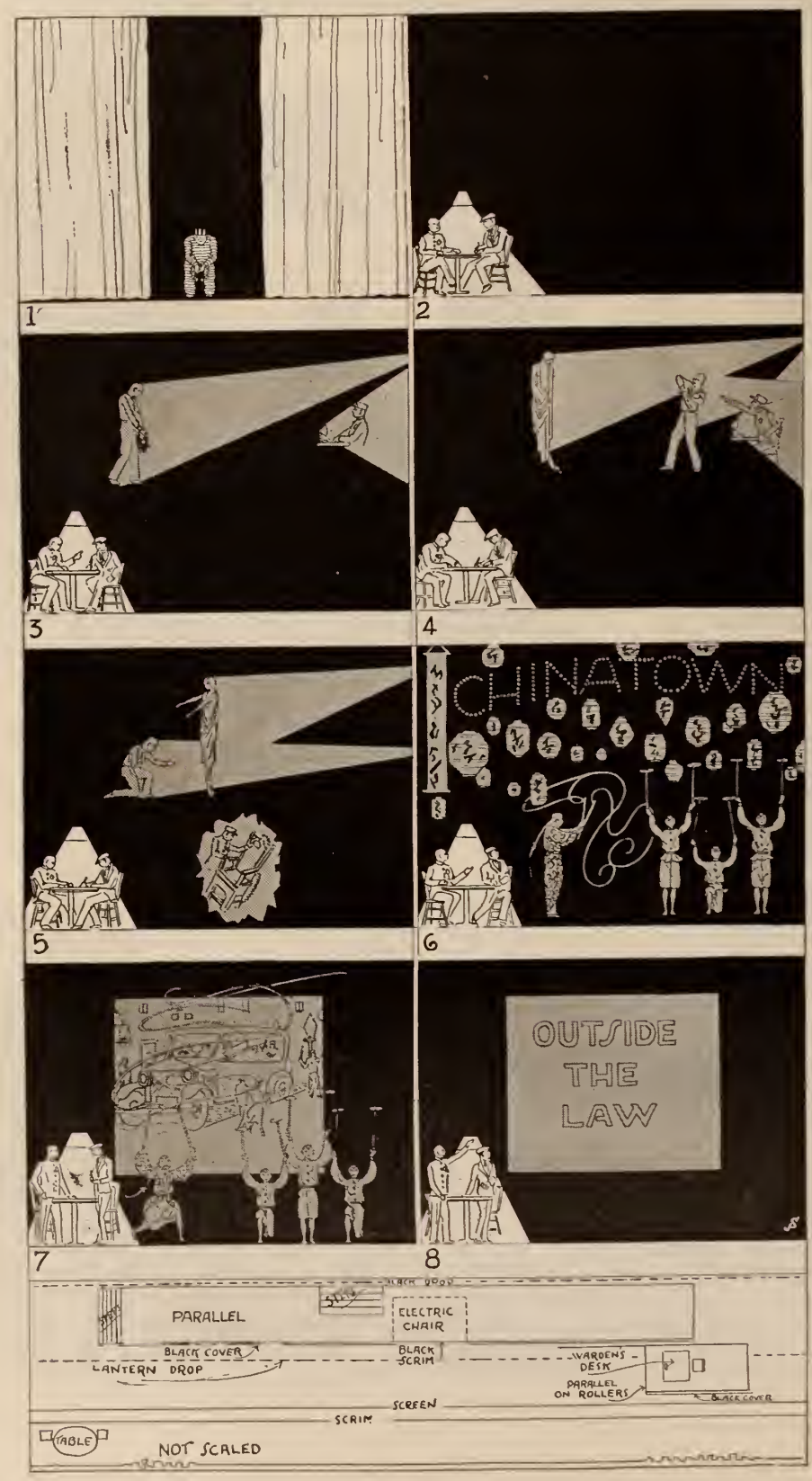
"A GIGANTIC PRO-
duction."
—N. Y. Journal.

"THRILLING! SCENES
magnificent. Setting im-
pressive."
—N. Y. World.

An EDWARD SEDGWICK Production



UNIVERSAL PRESENTATIONS



"Outside the Law"

At the Colony Theatre

By PAUL LENI

NOTE:—This presentation was devised by Paul Leni, the famous continental artist whom Carl Laemmle has brought to America. He was assisted by Jack Savage, Universal presentation artist, Jerry De Rosa, Raymond Cavanagh and Dr. Edward Kilenyi. Mr. Cavanagh wrote the dialogue and Mr. De Rosa and Mr. Kilenyi are part of the famous Colony staff of creative artists. This prologue has received Universal praise.

—Editor.

(Directions: Right and left are from audience.)

SETTING

THE setting consists of a small table and chairs at extreme left, transparent drop or scrim, lantern drop, Chinatown sign (Chinatown can be lettered on lanterns as substitute for sign), two platforms about six feet high, one is full length of stage on which three steps are placed at left center, and the other is large enough to hold warden's desk and chairs. The short platform is on rollers and is struck during the action of the sketch. Electric chair is under long platform in center concealed by black scrim. Black covers on parallels and black drop complete the set.

COSTUMES

Sergeant: Police sergeant uniform.

Reporter: Plain clothes.

Prisoner: Striped or grey prison suit and manacles.

Girl: Plain white flowing gown.

ACTION

FOR the opening scene the curtains part about half way revealing (1) a manacled convict. A green dot light is shot on the figure from center of footlights. (Heavy voice off stage.) "You have been outside the law."—Blackout on convict as curtains part all the way. (2) Policeman and reporter seated at a table under a hanging light, in front of transparent drop.

Sergeant: That's what happens to all of 'em in the end. Lemme tell you a story. Four years ago we found a girl murdered. No clue to the murderer except this silver dollar clutched in her dead hand. Look at it. It's got three dents in it. The de-

(*Continued on page* 36)

EDWARD EVERETT HORTON *and* LAURA LA PLANTE *in*

Poker Faces

An excruciatingly funny farce comedy with the king of jokers in his funniest role! Play him against all opposition. He's a winning card!

A HARRY POLLARD PRODUCTION

Universal — Way Out Ahead!

The OLD SOAK

STARRING

JEAN HERSHOLT

AS the lovable old man with a heart of gold and the taste of a connoisseur. Deeply human, —powerful! Spiced with dramatic incidents. Brimming with laughs and tears. A sensational success on Broadway. Another Greater Movie List gem. It will "get" them—young and old—and bulge your box office with receipts!

From the famous play by DON MARQUIS

An EDWARD SLOMAN Prod.
Presented by
CARL LAEMMLE

With JUNE MARLOWE, GEORGE LEWIS, Gertrude Astor, Lucy Beaumont, George Siegmann and a great cast.

UNIVERSAL JEWEL

HIT FOLLOWS HIT ON THE GREATER MOVIE LIST

Clever Imitation of Tabloid Newspaper Is Patron-Pulling Ad for "Midnight Sun"

A NEW 8-page tabloid newspaper bearing the intriguing title of "The Midnight Sun" made its appearance on Broadway just prior to the opening of the Dimitri Buchowetzki super-production, "The Midnight Sun," at the Colony Theatre. Thousands of theatre and night club patrons were seen carrying and reading the sheet, which bore a flaring headline across the top of the first page: "Steel King Abducts Beautiful Dancing Girl." Photographs of the famous "dancing toy" star of the Imperial Russian Ballet in her slave-girl posturings, and portraits of a mysterious Russian Grand Duke adorned the front page. The story is said to have taken New York by storm, with the result that thousands flocked to the Colony Theatre all week to see the outcome of this dastardly plot.

"The Midnight Sun" tabloid was the first shot in Universal's nation-wide campaign on the Dimitri Buchowetzki production which caused a sensation at its world premiere at the Colony Theatre. This eight page tabloid contains on its second page, a five column headline: "Guns Roar As Warship Fires on Private Yacht," with reproductions of some of the best stills from the picture. On the third page is an "Inquiring Reporter" column, containing biographies of the four leading players Laura La Plante, Pat O'Malley, Raymond Keane, George Siegmann, and Dimitri Buchowetzki, the director, with details about the Colony presentation. The fourth page has another hectic headline: "Tyrant's Whim Dooms Innocent Youth," with the gorgeous Ballet of Jewels reproduced across the page, while the fifth page is titled " 'I Want No Man's Favors', Says 'Dancing Toy'." The sixth page contains stories and stills, with a cartoon strip across the bottom, while the seventh page is devoted to ads of the Russian restaurants in New York, an excellent tie-up, which can be utilized in any city or town in the country. The back page is plainly devoted to an ad calling attention to the production at the Colony Theatre. This page has been left blank in the stock paper, and can be filled in by exhibitors with the name of their theatre and date of showing. Copies may be ordered in quantity from the Home Office.

One hundred thousand of these tabloids were distributed by newsboys with good, husky lungs for a week before the premiere in New York to theatre patrons as they left the theatres at 11 o'clock, and to night club patrons as they entered and left the night-clubs, anywhere from 11 to dawn. The result was a stampede at the box-office on the opening night.

This is one of the most effective exploitation accessories which can be used for this picture.

FINEST EDITION

The Midnight Sun

EXTRA

VOLUME 1—No. 1 NEW YORK CITY, N. Y. READ EVERYWHERE

STEEL KING ABDUCTS BEAUTIFUL DANCING GIRL

Prospective patrons will read this tabloid from cover to cover—at least they did in New York—and find on each page four or five excellent reasons in illustrated form why they should see the picture. These papers, with space for your theatre's imprint, may be ordered from Universal.

1926 Greater Movie Season To Surpass 1925

INDICATIONS are that the Greater Movie Season of 1926, which is to begin in August in celebration of the thirtieth birthday of motion pictures, will be participated in by an even larger number of exhibitors than the very successful 1925 Season enlisted.

Every day scores of letters are arriving at the Hays office—headquarters of the national campaign—from the theatre-owners who profited by the drive last Summer, repledging their support, and from those who did not participate, inquiring how they can take advantage of this Season and share in the resultant box office benefits.

Here is information for everybody:—On June 1 a complete Press Book for the Campaign will be issued. This tells exactly how exhibitors should proceed in order to take part in Greater Movie Season. It is filled with the most valuable sort of suggestions as to advertising and publicity, and contains a great number of feature stories and smaller items that may be used in newspapers, programs and other publications, and in speeches. It tells of invaluable stunts and tie-ups. It is of even greater scope than last year's Press Book. Following the issuance of this, there will be additional sheets of suggestions and advice.

To those exhibitors who shared in the success of the 1925 Season, little need be said as to its possibilities of winning a patronage that fills houses not only during August, but keeps the fans coming in for months afterward. That was well established last year.

Everybody knows what the Stanley Company of America amounts to. Everybody knows its Managing Director, Frank W. Buhler. On behalf of his great organization, Mr. Buhler wrote to Will H. Hays a letter in which he said:

"I am very glad indeed that your organization is again recognizing Greater Movie Season. . . Besides being a money-making proposition, this is a great builder of goodwill. . . The Stanley Company of America. . . is looking forward to it with a feeling that it is going to be a GREATER season."

Here are some some other comments:

Billy Connors, Bridge Theatre, Marion, Ind.: "Business during Greater Movie Season was 40 per cent better than the year previous. We certainly do want another this year."

E. C. Beatty, general manager, Bijou Theatrical Enterprises Co., Mich., (theatres in twelve towns): "We are going to have a Greater Movie Season this year whether the rest of the country does or not. Last August was the best August we ever had."

New Stern Brothers Comedy Series Has Hearty Reception At Colony

"SHE'S MY COUSIN," the first of the 1926-1927 Stern Brothers Comedies to reach the screen, had its premiere in the Colony Theatre, New York, and proved a popular audience picture, drawing almost continuous laughter. It is the first of "The Excuse Maker" series, one of the high-class two-reel series being made by the Sterns for release by Universal next season.

"The Excuse Maker" series features Charles King with various leading women, in stories dealing with the predicaments and escapades of a young lady-killer before and after marriage. In "She's My Cousin," the leading feminine role is played by Constance Darling, long a favorite in Stern Brothers comedies.

Although "She's My Cousin" is not due for release until next fall, the Colony presentation was arranged as a try-out for Broadway audiences. "The Excuse Maker" series is being produced as a comedy series for first-run houses. The reception this two-reeler received from the crowds filling the Colony was ample proof that the Stern Brothers have hit the ball on the nose for the first-run of the season.

The picture was directed by Francis Corby. The cast also includes Roli Roxi and Al Ford. The story deals with a young Beau Brummell, who, acting as best man at a wedding, tries to warn the prospective bridegroom against marriage. He repudiates his own arguments by falling in love at first sight with the bridesmaid and making it a double wedding. He takes his new bride home to his apartment before having a chance to clean up the place with the result that at every turn she finds evidences of his former affairs. The tenderly inscribed portraits he explains as pictures of various cousins. This gets over until one of the former sweeties appears in person. There are many resulting complications before the newly married pair iron out their difficulties and accept status quo.

Charles King tries to dispose of one of his "cousins" in "She's My Cousin," the first of "The Excuse Maker" series, but his bride, in masculine disguise, catches him in the act.

Universal executives feel that this comedy is a happy augury for next season, pointing the way to a two-reel product for 1926-1927 that will take its place along with the best. Other two-reelers in "The Excuse Maker" series are equally good, and the other three Stern Brothers comedy series, "The Newlyweds and Their Baby," "What Happened to Jane" and "Let George Do It," each to consist of 13 two-reelers, are coming in excellent shape.

"Newlyweds" Series Now Under Way

WORD was received this week by Abe Stern, vice-president and eastern representative of the Stern Film Corporation, that camera-work has been started on the new Stern Brothers Comedy series, "The Newlyweds and Their Baby." This series is being adapted from the popular newspaper cartoons by George McManus and is expected to be the principal offering for the coming season from the Stern Brothers studios.

Beginning of work on the new series was halted for several weeks by the illness of Jed Dooley, popular vaudeville star engaged to play the role of Newlywed. Dooley is a brother of Billy Dooley of Christie Comedies, and was drafted by the Sterns while playing a successful tour in vaudeville through the middle-west. He caught a bad cold on his way to Los Angeles, which developed into an attach of influenza. "The Newlyweds and Their Baby" also was delayed by the search of a baby to play the role of Snookums, the Newlywed son and heir. Julius Stern, president of the comedy corporation, searched high and low throughout Hollywood before finding the youngster he wanted.

The exact identity of the youngster chosen has not yet been made public. He is called Sonny and is 15 months old. Advices from the Coast indicate that he is a screen "find" and that his work and cuteness will add greatly to the value of the series. At his age, he is said to show more screen promise than any juvenile on record.

The stern Brothers are confident that he will develop into a bigger screen bet than Baby Peggy was at the height of her success in Stern Brothers Comedies.

High praise also is accorded to Ethlyne Clair, the Southern beauty sent to Los Angeles to play Mrs. Newlywed in this series. While waiting for Dooley's recovery, Miss Clair was cast in several other Stern Brothers comedies. Her screen ability and flare for comedy surprised the Sterns who now feel that she has great possibilities as a comedy star. Before entering the comedy field, Miss Clair played in a number of features in New York.

Gus Meins, who directed most of the Buster Brown Comedies, is in charge of the Newlywed two-reelers. He is regarded as one of the best comedy directors in Hollywood, and at various times has been identified with several of the other big comedy production units. He is elated over the chance to direct the Newlyweds and says that the idea back of the cartoons and the material at hand assures a comedy series that will be an eye-opener to the industry.

HER BIG NIGHT

Laura La Plante

Dainty adorable comedy star in a sparkling, delightfully whimsical comedy-drama admirably suited to her talents and charm. It's loaded to the lid with luscious fun and hysterical laughter! Book it for a line-up of Big Profit Nights!

A MELVILLE BROWN PRODUCTION

A UNIVERSAL JEWEL

THE SHOW WORLD

BOY, WHAT NAMES!

Adapted from the
SATURDAY EVENING POST
story by
DANA BURNETT
starring
BILLIE DOVE
and
FRANCIS X. BUSHMAN
supported by
GRACE DARMOND
and
WARNER OLAND
directed by
LOIS WEBER
and
WOW, WHAT A TITLE!
"THE SHOW WORLD"

A big picture backed by big names with the biggest exploitation possibilities you ever saw. BOOK IT! For the love of your bank account—grab it today!

A Lois Weber Production

A Universal Jewel

Ohio Exhibitor Ties With Barber Shop On "Ace of Spades"

ROY E. RUSSELL, manager of the Opera House, Millersburg, Ohio, has just come through with a good serial stunt, according to A. J. Sharick, Universal exploiteer in the Cleveland territory. Tying up with the Millersburg Hotel barber shop on Universal's "The Ace of Spades," he got out a small, stiff card as pictured below. On the back was this copy: "For a good shave go to THE ACE OF BARBERS at the Hotel barber shop. To see 'Close Shaves' go to MILLERSBURG OPERA HOUSE each Tuesday and Wednesday."

Twenty-five hundred of these cards were distributed about town and at the barber shop two weeks before the serial opened. Mr. Russell reports a great opening and that the serial is one of the best he ever ran.

A local barber shop cooperated with Roy E. Russell, Opera House, Millersburg, Ohio, on "The Ace of Spades."

"His People" Replaces Sermon

AS part of his work on "His People" at the New Theatre, Baltimore, Md., Al Feinman, Universal exploitation man, arranged to have the picture shown in a local synagogue in place of the usual Sunday sermon. This was the first time such a thing had been done, but if it proved successful was to be followed by other picture showings.

Paper Sponsors "Sky Hunt" Exploiting "Skinner" Picture

One of the planes that "bombed" Denver with "Skinner's Dress Suit" advertising. Charles E. Lounsbury, the Universal exploiteer who engineered the "raid", is the last man at the right.

CHARLES E. LOUNSBURY has done it again. Charles E., in case you have forgotten, is the Universal exploitation man who brought all Denver, including babes in arms and gray-haired grandpas, down town on St. Patrick's Day to see his "Cohen and Kelly" funeral for old man Gloom. Shortly afterward he had them all out again for a "sky hunt" advertising a new suburban subdivision and "Skinner's Dress Suit" at the America Theatre. It came about like this.

A large real estate firm in Denver was opening Wilshire Park. Lounsbury suggested that the president of the company present the local national guard flying field with new hospital equipment. In return for this gift he received the use of three planes for seven days. Then the Denver Post was induced to sponsor a "sky hunt" and to open wide its news columns to announcements of the stunt.

For five days the army airplanes flew over designated spots of the city and dropped small cards. One set of cards bore letters, which spelled "Wilshire Park" when the thirteen correct ones had been collected, and the others, the actual signature of Reginald Denny. The Denny cards admitted the holders to the America Theatre free of charge during the week "Skinner's Dress Suit" played there, and a full set of the others were awarded prizes by the real estate firm totalling over $300.

The flights took place at noon, heralded by the explosion of three bombs on the roof of the Post Building. Each day the real estate firm carried large ads in the paper, and Reginald Denny and "Skinner's Dress Suit" at the America Theatre always found their way into these ads. One of the planes was christened "The Denny" and the other, "The Wilshire."

Great crowds awaited the coming of the planes each day, and on the final Sunday when cards were dropped over Wilshire Park itself, more than 5000 persons were gathered there. The International Newsreel took pictures of the stunt which found their way onto all the local screens.

This tie-up brought Denny and the America Theatre publicity day after day for ten days and fixed them in the public mind. And the best part of the stunt was that it cost the theatre only a few passes.

New Theatre Opens With Denny Film

WHEN Lucy and Wilkinson opened their new Broadway Theatre in Pueblo, Colo., said to be far the finest in the city, they selected Reginald Denny's Universal-Jewel, "What Happened To Jones" as their first attraction.

In addition to the regular campaign attending the opening of a theatre, a tie-up was effected with the *Pueblo Chieftain*, the leading newspaper, on an alibi contest as outlined in the Universal Press Book. Tickets were offered to the persons submitting the best "stalls," and a deluge of letters came to the Alibi Editor.

Both the *Chieftain* and the *Star-Journal* carried double truck cooperative pages on the opening Sunday.

Attendance at the opening was a jam throughout the matinee and evening performances. The management was so well satisfied with the showing made by the picture that they signed up for Universal's entire new product.

Do the kids like Hoxie? We'll say they do. See how they turned out to see "A Six Shootin' Romance" at the Princess Theatre, Los Angeles. "The Winking Idol" chapter play was an added feature for this house's Jubilee Week.

Hooks Up Picture To Special Dinner At Parco Hotel

ONE of the big events of the social season in Parco, Wyo., was the Blue Ribbon Beefsteak dinner held for two days at the Parco Hotel. Ranchers from all the surrounding country came into town bringing their wives and children with them. The hotel was taxed to capacity.

Knowing that this would be the case, L. V. Leval, manager of the Rialto Theatre, booked Hoot Gibson's "The Calgary Stampede" for the nights of the dinner and worked in harmony with the hotel. In all publicity and advertising of the dinner there was mention of the picture at the Rialto and in most cases the guests went directly from the banquet to the theatre.

The menu for the dinner contained "Potage Calgarian," "Tenderboy Club Steak, Home Gravy, Stampede Style," and "Salad a la Hoot Gibson." Charles L. Lounsbury, Universal exploiteer from Denver, was one of the speakers. Small lucky horseshoes, Gibson heralds and other souvenirs were distributed to the guests.

A parade escorted the cans of film from the railroad station, when they arrived, to the theatre in old Western style. There was plenty of shooting, rearing horses, and shouting cowboys.

Mr. Level was well repaid for his efforts, however, for he reports:

"We have increased business 400 *percent* over any previous business, and this with a decrease in population. I have broken four house records with Universal."

A special "Cohens and Kellys" brick of ice cream, made of pistachio and orange ice, was put out in Baltimore when the picture played the New Theatre.

Buffalo Renames "Cohens and Kellys"

ONE of the most interesting exploitation stunts worked out for "The Cohens and Kellys" which has come to the attention of the Weekly is the one which was pulled in Buffalo.

After a thorough analysis of the Irish - Jewish situation in Buffalo, an analysis which took up considerable space and caused a lot of interest in all of the Buffalo newspapers, it was decided that there were more Irish than Jews in the city. Therefore, they renamed "The Cohens and Kellys" "The Kellys and Cohens" as you will see by the advertisement of the Lafayette Theatre, which is reproduced above.

A portion of the 1800 Boy Scouts who attended a special showing of "The Radio Detective" at the Colony Theatre, New York.

"Radio Detective" Given Big Start By Special Shows

THE endorsement of Universal's latest serial "The Radio Detective," by the Boy Scouts of America was the cue for the Big U's exploiteers, J. Hartman and Abe Goodman, to arrange special morning showings for Boy Scouts and school children throughout the Greater New York territory. The first of these was held in the Colony Theatre, New York, at which 1800 Boy Scouts, all in uniform, vigorously applauded the exploits of Jack Daugherty. Two episodes of the chapter-play were shown together with a Buster Brown Comedy and a one-reel novelty thriller. "The Menace of the Alps." Scout executives and their assistants from all the Metropolitan boroughs were present.

The second showing was at the Savoy Theatre, Newark, N. J. Manager Levenson decorated his lobby with flags of different Boy Scout troops and other Scout equipment. He distributed 1000 nevelizations of "The Radio Detective" to the children who eagerly took them home to continue the adventures of their latest serial hero. With windows in radio stores all over the city using special displays on the picture and Boy Scouts and school children providing enthusiastic word-of-mouth advertising, the serial has gotten away to a record-breaking start.

THE GREATER MOVIE LIST BURSTING WITH PROFITS!

International Secures Beat On Hawaiian Volcano Views

THE first motion pictures of the eruption of Mauna Loa, Hawaii's terrifying volcano were shown exclusively by International Newsreel in the current issue No. 38 at leading theatres throughout the country.

Possibly no more awe-inspiring spectacle has ever been seen by mortal eyes than this mighty mountain, more than 13,000 feet high, its top torn asunder, belching forth an avalanche of molten rock, smoke and fire.

As the great flaming river of lava, three miles wide and a hundred feet high, crashes down the mountain-side, little hamlets disappear from the face of the earth, their buildings crushed like egg shells, their inhabitants fleeing for their lives before the inexorable avalanche. Great forests of majestic palms are bowled down like ten pins by the irresistible stream of destruction. Over the country-side the seething flood of fiery lava continues until it strikes the sea and there bursts forth into another awe-inspiring spectacle, steam and flame rising to a height of hundreds of feet. It is an ocean of fire—a scene never before caught by the motion picture camera. Not in any of the eruptions of Vesuvius or Mt. Etna has there been such amazingly thrilling scenes.

How these remarkable motion pictures were secured exclusively by International Newsreel, forms in itself a striking chapter in the history of things that are made possible by modern science.

When Mauna Loa first began to rumble several weeks ago, International Newsreel cabled its correspondent in Honolulu to proceed to the adjacent Island of Hawaii, more than 300 miles away and upon which Mauna Loa is located. The International Newsreel cameraman reached there four days later, but an interval of several more days elapsed before the mighty volcano was at the peak of eruption. Meantime, International Newsreel in New York had arranged for a seaplane to go from Honolulu to Hilo, on the Island of Hawaii, whence it afterward flew overland to Kona, across the Island.

With the cameraman and its precious burden aboard, the seaplane then flew from Kona to Honolulu where the negatives were placed aboard the Steamship Matsonia for San Francisco. There prints were made for the Pacific Coast from one of the negatives, while the other was placed aboard an airplane and flown to International Newsreel's studios in New York.

The exclusive showing by International Newsreel of these amazing pictures is one of the great achievements of newsreel history.

The Rivoli Theatre on Broadway, New York, used this special sign with letters of red and black on a gold background to call attention to International Newsreel's exclusive picture of Mauna Loa in eruption.

Laemmle Plans Office Building In Hollywood

CARL LAEMMLE, president of Universal Pictures Corporation, will build a $500,000 office building on the northwest corner of Hollywood Boulevard and Vine Street, in Hollywood, Calif.

Announcement to this effect was made this week by Mr. Laemmle's real estate representative, A. W. Kleinordlinger. The building, he said, will be three stories high and so constructed as to permit the addition of more stories as the need arises.

Mr. Laemmle has owned this property for several years and this project is the first of a series of big real estate deals planned by the film producer, who expects to invest several millions within the next few years.

Mussolini's Trip To Tripoli Shot By International

LOOKING every inch a Roman ruler as he reviews the African sheiks and their desert riders, Premier Mussolini is shown in a recent issue of International Newsreel, on his visit to Tripoli, in thrilling and picturesque scenes. Pictures of the triumphant visit of the Italian Premier to the Northern African country were made by Umberto Romagnoli, International Newsreel's staff correspondent at Rome, who accompanied Mussolini to Tripoli.

With his nose still bearing scars caused by the recent attempt to assassinate him, Mussolini was accorded a reception by the desert tribes equal to that ever given a Roman emperor. Mounted upon magnificent Arab steeds, the desert sheiks gave an amazing display of daring horsemanship as part of the official reception to the Duce. No where else in the world could such a magnificent spectacle be staged and the motion pictures are thrilling in the extreme.

In order that the pictures might reach this country in record time, Romagnoli flew with the negative from Tripoli to Rome, that he might place it on a steamer leaving for New York.

"Menace of Alps" Finding Favor With Big Circuits

THE entertainment value of an unusual short-reel subject is again well proved by the experience Universal is having with a one-reel scenic thrill picture entitled "The Menace of the Alps," recently bought from European sources and released in this country as an addition to the Universal spring schedule.

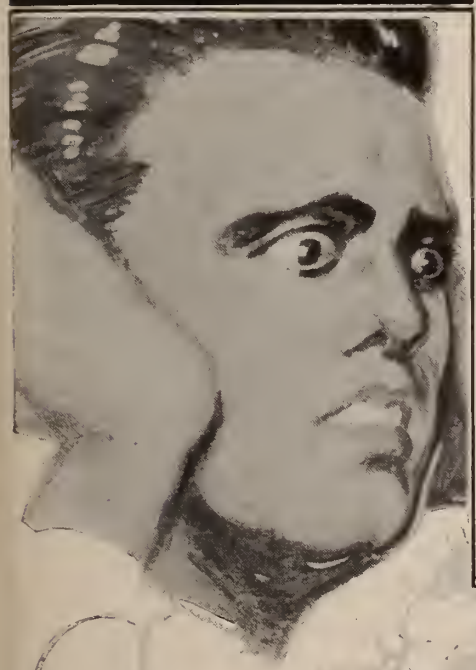
From a considerable amount of negative taken in the Alps, Sydney Singerman, head of Universal's program department, cut and titled a one-reeler which has few equals for thrilling suspense scenic grandeur and general interest. It shows the dangers of mountain climbing, the daring risks taken by cameramen in shooting mountain pictures and also the fall of a mountain climber into a chasm, with his subsequent rescue.

The Universal sales force reports that the one-reeler is being bought on sight by big houses all over the country. The Stanley Circuit in Philadelphia, the Dent Circuit in Texas and other circuits also have acquired it for early showing. The picture fits in nicely on any program, exhibitors find.

The WHOLE TOWN'S TALKING

WITH

EDWARD EVERETT HORTON



A furiously fast and funny farce that will get the whole town flocking to your theatre seven days a week. BOOK IT NOW AND CASH IN STRONG!

From the Play by
JOHN EMERSON and
ANITA LOOS

An EDWARD LAEMMLE
Production

A UNIVERSAL
JEWEL

It's on the *Greater Movie List!*

Tips from the Movie Critics

Snappy and Original

"WATCH YOUR WIFE"
BY MAE TINEE

GOOD morning!

Want to rent a wife, Man? Strictly business. The hours? 8 to 8. The girl? Pretty girl! Tact. Breeding. Charleston. Right clothes and knows how to wear 'em. Playful. Companionable. Good housekeeper. Warranted an ornament to any home.

Apply to—well—see the picture for the address of headquarters.

The one turned out for the purposes of this film is to be described as a classy dame—if you're not finicky about your English. She comes to the aid of the beset hero of the piece, who, shortly after parting from his better half in the judge's chambers, rolls a mournful eye over a feminine-touchless household and concludes with the prophets that man was not meant to live alone.

The Blonde Domestic Asset he engages is not the heroine of the story. That honor belongs to the dark charmer, Miss Virginia Valli. She is the wife, who, after three years of failing to understand or be understood, steps out in search of that perfect felicity that every woman wants and might as well make up her mind first as last she'll never have.

No, the Blonde, brightly impersonated by Helen Lee Worthing, proves merely a new link in quite a good old chain that had been severed.

Is thy interest whetted? Thy curiosity intrigued? All is as shouldst be, then. Step right over to the Randolph and learn the low-down.

An amusing comedy drama—"Watch Your Wife." Snappy and original. Made from the story by the Swedish writer, Goesta Segercrantz, it has been Americanized for the purpose, boasts a cast who act and dress like humans, and a director who knew how to put them through their paces.

He's sure enough a married man, this Svend Gade! Or if he isn't he ought to be. No bachelor has any business knowing as much about married folks as he does.

(Length: 6974 ft.) —*Chicago Tribune.*

Gem In Hokum

"THE COHENS AND KELLYS"
BY PEGGY PATTON

HOKUM to be sure—but a gem in Hokum—that is "The Cohens and Kellys," now showing at the Alhambra.

If you don't find this Jewish-Irish feud, not only full of heart appeal but a splendid mixture of the most entertaining comedy, then your sense of humor and appreciation is not registering 100 per cent. You may say it is overdone—exaggerated, but it is so well stocked with laughs and just the right shade of pathos, that the fault is easily forgiven.

It is difficult to do the story justice in words, there are so many little subtle touches, so many fine points and laughs, that just must be seen to be appreciated. Suffice to add that you are the loser if you pass up this production.—*Milwaukee Wisconsin News.*

(Length: 7774 ft.)

Delicious Satire

"THE BEAUTIFUL CHEAT"

A DELICIOUS vein of whimsical satire runs through the entire 6,583 feet of "The Beautiful Cheat," on view this week at the Colonial, with Laura LaPlante as its principal vehicle. One thinks that the extravagant affectations adopted by Mae Murray in all her roles, before Erich von Stroheim took her in hand, were used to garner "inspiration" for this choice bit of celluloid cynism. The story is about the movies, and was taken from "Doubling for Cupid," a series of magazine stories by Nina Wilcox Putnam. Adaptation of the story was made by A. P. Younger. The filming was directed by Edward Sloman.

It is probably one of the most assiduous bits Laura La Plante has ever done. She plays with gusto the part of the comparatively uncultured movie star, moving in the circles of the elite. Alexander Carr and Harry Meyers are the principals of a large cast in her support which includes such widely-known names as Bertram Grassby, Youcca Troubetzkoy, Robert Anderson, Kate Price, Helen Dunbar, Tom S. Guise, Helen Carr and Walter Perry.

The story has to do with a little 5-and-10-cent girl clerk with a yearning to become a screen favorite. She is "discovered" by a motion picture producer just after poverty threatens him from a production that failed and he sees in her possibilities for a wonderful actress. He puts her under contract and sends her abroad with a skillful press agent with instructions to leave nothing undone to attract world-wide attention to her. In France, she acquires an accent and a "temperament" before being brought back to America. The girl becomes famous as a Russian actress, Meritza Callahanitzki, nee Callahan. She charms a French nobleman, the Marquis de la Pontenac (Bertram Grassby), as well as her own publicity agent, played by Harry Meyers. The nobleman gives her diamonds and pearls and the publicity man arranges a stunt for Apaches to rob her of her jewels, for which he has substituted paste affairs.

She returns to America followed by sundry nobility, to find things at the studio in an uproar over finances. The resourceful press agent arranges a party in a Long Island mansion, where Miss La Plante pretends to be the hostess while the owners are away in order to impress a guest into backing the first picture. They practically steal the big mansion with a retinue of servants to pull off her party. Having few friends of the socially elect, or even of the film colony, her producer hires "extras" and their efforts to get away with it make many an amusing scene. The people who own the house return unexpectedly, one of the actors in the company happens to be their son and a quick readjustment of plot brings about a "happy" ending. Some elaborate settings and some "inside stuff" in the studio adds to the general interest of the comedy.

The supplemental film features of the bill include a Buster Brown comedy, "Buster's Mix-Up," with Buster, Mary Jane and Tige, in some hilarious antics; and the Colonial International News.—*Indianapolis News.*

(Length: 6583 ft.)

On Half a Dozen Pictures

Screen Classic

"STELLA MARIS"

BY GUY PRICE

"STELLA MARIS," now showing at the Forum, may rightfully be called a screen classic, and should enjoy an extended run.

In this production, which hinges around a bed-ridden daughter of the rich and a mistreated orphan, Mary Philbin portrays both parts. As the bed-ridden rich girl she is lovely. As the homely orphan girl she scores the greatest triumph of her career. It is hard to believe that one as pretty as she could be transformed into a homely creature by the aid of grease paint and putty, but it is done, and done in such a manner that it brings out ability heretofore unknown.

Elliott Dexter, as John Risca, acts his part in the easy mannered way that has made him famous.

Jason Robards, that newcomer to the screen, plays the part of Walter Herold. The advice to the well-known screen sheiks is—look out—Jason Robards is on his way!

Gladys Brockwell (and her beautiful eyes) takes the role of Louise Risca, the orphan abuser. Oh, what action she puts into her part! She makes one want to hide from fear.

Near the climax, a novel idea is brought in, the picture abruptly stops and is enacted on the stage by the original cast. This has been cleverly arranged and meets with the unanimous approval of the audience.

Charles J. Brabin, the director, showed hands of skill by the manner in which he brought out certain scenes.—*Los Angeles Herald.*
(Length: 5786 ft.)

Gorgeous Settings

"THE MIDNIGHT SUN"

BY PEGGY PATTON

AND now pretty Laura La Plante has done something different—oh very different—than she has attempted heretofore.

The production is called "The Midnight Sun," and the popular star plays the role of premier ballerina of the Imperial opera, in St. Petersburg. The story is adapted by A. P. Younger from the novel by Laurids Brunn and was produced by the famous Russian director, Dimitri Buchowetzki.

The writer was fortunate enough to see an advanced showing of the production, so if you have had your ear to the ground for news concerning cinema offerings to be shown in Milwaukee in the near future, 'list' my child, while I tell you.

Your humble servant has a weakness for Russian stories. Consequently a stellar appeal of the play is its gorgeous and extravagant settings, including beautiful manikins in their be-spangled semi-nude costumes of the Imperial ballet; soldiers, cadets and dignitaries of the court in their handsome trappings. Its background is quite magnificent and through it all, is that underlying element of mystery, intrigue, happiness and despair, so synonymous of the Russian theme.

And in this atmosphere our heroine dances her way into the hearts of three men. There is the grand duke, played by Pat O'Malley, who boasts that "he usually takes what he wants;" and the money baron, powerful, selfish and ruthless, who generally craves just what the grand duke desires; and the young officer, the real lover, who loves Laura for her soul and not her twinkling feet.

And now, of course, you have guessed most of the plot—to tell you more, would be shameful. But will add, that George Siegmann, a character actor of high standing, plays the role of the baron and that a new find, Raymond Keane, enacts the role of the lover of Laura. He is quite a different sort of screen hero.—*Milwaukee Wisconsin News.*
(Length: 8767 ft.)

Fun Runs Riot

"SKINNER'S DRESS SUIT"

IN MODERN trimmings and bringing with it a gale of laughter, "Skinner's Dress Suit" has again been brought to the screen and is the feature attraction at the Granada Theatre this week.

It was this comedy of the psychology of dress which served to bring Bryant Washburn to the heights of stardom a number of years ago. In its new version it has that prince of farceurs, Reginald Denny, in the role of Skinner with the beautiful and delightful Laura La Plante as Honey, the wife who was proud of her "big handsome and successful husband" and wanted the whole world to know it.

The vicissitudes which befell Skinner, underpaid cashier in a manufacturing concern, when he hadn't the courage to tell his worshiping wife that he didn't get the raise he had promised her to demand and she proceeded to spend it anyway, are charged with comedy of the most uproarious sort. Then when the dress suit and the other trimmings, particularly the skill of Skinner and Honey as Charleston dancers, began to get in its fell work and Skinner evoluted from an cashier without a job to a junior membership in the firm that fired him, the fun runs riot. And it is fun of that clean, wholesome sort for which the screen is the better for harboring.

Reginald Denny is decidedly in his element as Skinner. He gets out every ounce of fun there is in the role of the harassed young husband and the situations in which he finds himself. Laura La Plante is wholly delightful as Honey. As Charlestoners the pair are medal winners. A particularly well selected supporting cast includes E. J. Radcliffe, Hedda Hopper, Ben Hendricks, Jr., Arthur Lake, Lionel Brahm, Henry Barrows, W. W. Strauss and Betty Morrisey.—*San Francisco News.*

DENNY plays Skinner up to the hilt, his work being delicate, true, pungent. Miss La Plante is a dream in looks and has a smile that would wheedle entrance through the pearly gates from St. Peter if she turned it full on him.—*San Francisco Chronicle.*
(Length; 7025 ft.)

"OUTSIDE THE LAW"

(*Continued from page* 22)

tective on the case carried it for a pocket-piece. Four years later he was at the penitentiary on business when they brought a convict that was being released from prison into the warden's office [(3) *light on desk is turned on to illuminate warden's figure*] to get his clothes (*convict, illuminated by blue dot lights from the sides, walks slowly towards the warden*) a little book, some papers and six or eight silver dollars that he had brought in with him four years before. On account of the pocket-piece the detective says, "Lemme see them dollars. He looks 'em over an' shoves 'em in the fella's pocket an' places him under arrest for the murder of the girl. [(4) *Visionary figure of the girl draped in white appears at left center illuminated by blue lights from the sides. Convict expresses fear. Blackout girl. Convict turns to warden with outstretched arms, pleading for mercy. Blackout warden, then strike. Convict drops head and shoulders. Blackout. Convict walks to left in the dark.*] An' then the whole story comes out. It seems this guy comes from out West. He hangs around Patsy's Pool Room, an' pays for everything with silver dollars. Says that's all they use where he comes from.

Reporter: That's right, Sergeant. When you get $9.00 change out of a $10 bill out there, you get about four pounds of silver.

Sergeant (*Inquiringly*): Yeah? Well, that's the way it was. The gang called him "Silver Jack." Anyhow, one night he's got a bad toothache and they tell him it will ease the pain if he bites hard on a coin with the sore tooth. Jack tries it, and the gang starts kiddin' him. He gets sore an' hits a fella over the head with a billiard cue. Well, this fella at the trial, tells all about the silver dollars and the toothache. Then the District Attorney shows the detective's dollar pocket-piece that was found in the dead girl's room and how the dentist treated Jack for toothache the day he got to prison. We had 'em goin'. Jack an' his lawyers didn't know what's comin'. Then the District Attorney showed another dollar just like the first one. He showed the three dents just the same on both dollars. Then he showed the jury that both dollars fitted a cast of Jack's teeth, an' we had Jack right where we wanted him.

Reporter: Yes. But the second dollar. Where did the second dollar come from?

Sergeant: The detective found it among those dollars he shoved back in Jack's pocket in the warden's office. (*Pause . . . musingly.*) Those silver dollars [(5) *red lights on convict who is now at left of spot where girl is located.*] may not have helped Jack's toothache, but they helped us send a murderer through the little green door." (*Light on girl, convict falls to his knees and begs forgiveness. The girl raises her arms over him in pity and forgiveness.*)

Reporter: "To the chair?" (*Electric chair is illuminated, attendant adjusts it. Convict rises to his feet bravely to pay for his crime.*)

Sergeant: "Yes, to the chair." (*Dim out.*) I'll tell you another story. A story of Chinatown. (*Chinatown sign in various colored lights is illuminated. This has been concealed by a black border. A curtain of lanterns is lowered while Chinese characters do a specialty act.*) You know, my boy, these old station house walls have heard more stories than you can find in the Public Library. This world is full of men and women who think they can live outside the law—an' they do—for a while at that. But sooner or later we get 'em, an' that's where the police stories come from. But not all of our stories end at the electric chair. This story of Chinatown has a happy ending—an' it's one you'll never forget. It happened about five years ago. I was poundin' a beat down there then. It was just about dusk. (*Subdue Chinatown scene. Part of first reel showing the sight-seeing buses is flashed on the screen. Then the Chinatown scene is brought out again while the sergeant talks.*) The shop windows was bein' lighted an' the rubber-neck wagons was showin' up. Fellas an' their girls was walkin' up an' down, or on their way to the movies. Lots of people on the streets. I was leanin' up against a lamp-post, swinging' my club. All of a sudden I hears a shot (*shots are fired back stage for effect.*) Then another—an' then—well, it sounded like rain on a roof, they was comin' so fast. I started—but wait! (*Screen is lowered to pick up the title.*) Let me show you the story in pictures.

MUSIC

CURTAIN: appassionato by William Axt. Play the first 16 bars with full orchestra fortissimo. After the 16 bars go into "Wotan" (overture dramatique) published by Salabert. Play full orchestra and (FF) seven and one-half bars, then make a short pause for speaker on stage ("You have been outside the law.") Continue playing the next six bars twice (PP).

Cue to the next number is " . . . brought the convict that was being released." Play 12 bars of prelude to "Mystery Drama" by Maurice Baron, published by Belwin. In eighth bar the third beat should be played long and fortissimo when speaker says, " . . . for the murder of the girl." Continue to play soft so that the speaker can be heard.

At cue, "That's all they use where he comes from," play "Wotan" overture. At letter 3 (calme) play 8 bars until the cue, "Where did the second dollar come from?" Then play two or three bars from the prelude to "Mystery Drama" until the cue " . . . in the warden's office." At this cue, drummer or organist plays chimes until the cue "Yes, to the chair." Here play "Wotan" overture. At letter 18 (instead of dolce, play jubiloso and fortissimo) six and one-half bars.

When light goes out on girl make a big decrescendo and go into "Animal Cartoonix, No. 2," by Morris Aborn. Play the trio, repeating its last 8 bars. Sague into "Tai-Tsou" (a Chinese dance in 2-4) by Morisson and Ourdine, published by L. Philippo. Play allegretto part only until shot is fired on stage. After which the orchestra tacet until picture in thrown on screen. Then start music for feature.

Colony Prologue Puts Audience In Right Mood

THE prologue being used at the Colony Theatre, New York, in connection with the showing of "Outside the Law" is eliciting praise from all quarters. Following is a letter received from J. H. Hodgkinson of the Jacobsen-Hodgkinson Corporation, publishers of popular plays and screen library. Mr. Hodgkinson writes:

"I trust this letter will serve to convey to you my great enjoyment and interest in the Colony Presentation of 'Outside the Law.'

"Beginning with the overture and right down to the end of the picture we spent a thoroughly enjoyable evening.

"In my opinion the picture is made more enjoyable by the carefully constructed and ably presented prologue. This, to my mind, serves to create an atmosphere that thoroughly enhances the picture.

"Great credit is due whoever conceived this method of causing a large audience to get in the proper thought channel for such an exceptional picture as 'Outside the Law.'"

"OUTSIDE THE LAW" PACKS BROADWAY HOUSE

(*Continued from Page* 13)

Wax Works" was so enthusiastically received when shown recently at the Cameo Theatre by the International Film Arts Guild, assisted by Jack Savage, Universal presentation artist, and Jerry de Rosa, technical director of the Colony. The colorful score was compiled by Dr. Edward Kilenyi.

"In a class by themselves."

—Olympic Theatre, Chicago, Ill.

"CONTINUOUS ROUND OF applause. Invigorating box-office tonic."

—Whitehouse Theatre. Milwaukee, Wis.

"WOULD ADVISE ALL EXhibitors to book entire series."

—Yazoo Theatre, Yazoo, Miss.

"AN ASSET TO OUR THEAtre. Full of good laughs."

—Pantages Vancouver Theatre Co. Ltd., Vancouver, B. C.

with Buster Mary Jane and their dog Tige

From the famous cartoons by R. F. Outcault

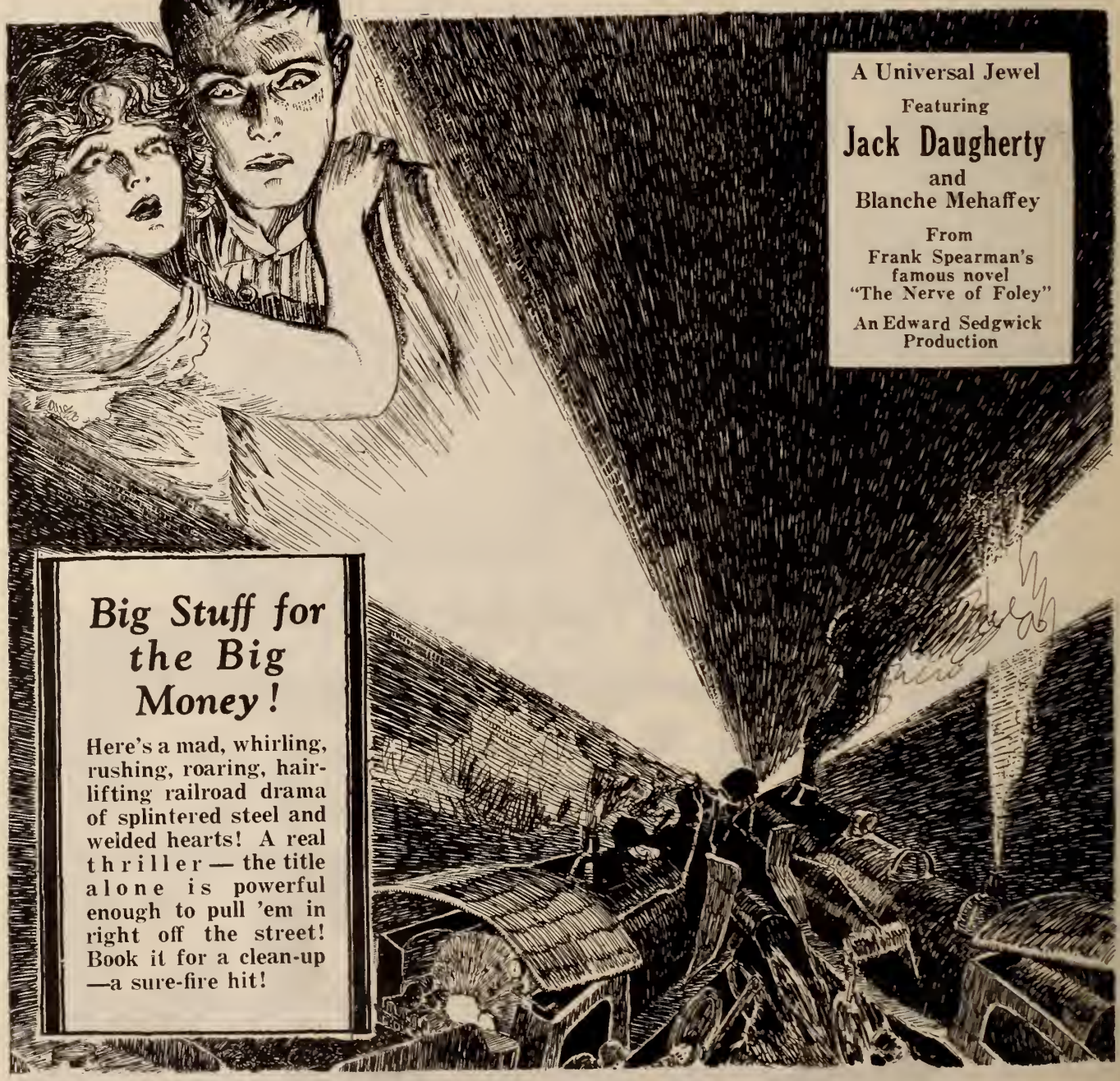
12 Breezy Box Office BUSTER BROWN COMEDIES

Two Reels Each *One Each Month*

Presented by **Stern Bros**

Released by **Universal**

"The RUNAWAY EXPRESS"



A Universal Jewel

Featuring

Jack Daugherty

and

Blanche Mehaffey

From

Frank Spearman's famous novel "The Nerve of Foley"

An Edward Sedgwick Production

Big Stuff for the Big Money!

Here's a mad, whirling, rushing, roaring, hair-lifting railroad drama of splintered steel and welded hearts! A real thriller — the title alone is powerful enough to pull 'em in right off the street! Book it for a clean-up —a sure-fire hit!

Another Box-Office Smash on the Greater Movie List!

Universal Is O. K. With These Showmen

"U" Service Gives Entire Satisfaction

"TODAY we complete the screening on serial "Fighting Ranger," and with two (2) features within next two weeks we will have completed the Universal contract.

"I cannot hesitate to express at this time my appreciation of this service which also covers two other serials, and about 50 features with comedies, the past year, which have all given us entire satisfaction and at a live-and-let-live rate.

"Within the past thirty days the writer has withheld buying from a number of Distributers, and we want you to appreciate this fact to the extent that we await Mr. Shulman's visit here in the near future, for further service."

—W. S. Hattwick, Mgr., Blue Bird Theatre, Mill Hall, Pa.

These Two Swear By Universal

TWO of the best known and liked faces in the motion picture business in the Northwest are those of Fred Mercy and L. J. Schlaifer. Both are pioneers, Fred Mercy of motion picture presentation in the land of Shookum Apples, North Yakima, Wash., where he has been known as the movie magnet for thirteen years, controlling at one time three theatres in that city, the bill posting plants, etc. A few years ago he sold his interests out to Jensen and Von Herberg of Seattle, and was retained as general manager of their chain of houses in Eastern Washington.

L. J. Schlaifer, now Western Division assistant sales manager for Universal with headquarters in San Francisco, was branch manager for Universal in Seattle about the same time that Fred was first in the market for films. Both have grown and prospered in the motion picture business, both are with, for and by Universal. A wonderful friendship between exhibitor and film man. Two of the squarest shooters in the business, and that has made both successful. The photograph at the right was taken in front of the Universal Film Exchange in Seattle on a bright sunny day.

Universal Product All Great, He says

HERE'S a good Universal exhibitor who is smiling the Universal Smile. He is W. A. Smith and is just finishing up the 1925-26 service and he says he has a pretty good reason for smiling.

W. A. Smith Majestic Theatre Akron, O.

"Your product is all great," reports Mr. Smith. "I sure am glad I signed up 100 per cent. You have produced some of the finest pictures on the market during the past year. I am looking forward to even greater things from Universal next year."

Mr. Smith is manager of the Majestic Theatre, Akron, O.

"Outside the Law" Breaks Record

[WIRE]

"'OUTSIDE the Law' has broken house record for Saturday. Business exceeded all expectations. Whoever suggested reissue of picture ought to be taken care of on your payroll."

—Edwin G. Hitchcock, Manager, Criterion Theatre, Los Angeles, Calif.

Fred Mercy, general manager of J. & V. Theatres, North Yakima, Wash., and L. J. Schlaifer, Universal sales manager, in front of the Universal Exchange in Seattle.

Patrons Ask for Dennys and Hoots

"I WISH to thank you for the past services I have been receiving from you. The prints have all been brand new. Out of the fourteen shows in our last contract, we have never had a break or stop in any of the reels.

"If an exhibitor can't please his audience with 'California Straight Ahead,' 'Where Was I?', and 'What Happened to Jones,' they are sure hard to please, for I think from the box office and reports on these shows they have sure been satisfactory with us.

"Don't pass up 'Chip of Flying U,' 'Arizona Sweepstakes,' 'Calgary Stampede' and 'Spook Ranch' with Hoot Gibson, as the star, if you want comedy westerns, because I got the darndest hardest show crowd to please and they are all asking how many more Hoot and Denny shows I have under contract.

"Universal didn't take all the profits either when they sold me these."

—J. A. Peacock, Wonderland Theatre, Burchard, Nebr.

"Cohens and Kellys" Sure-Fire Box-Office

"PERMIT the writer to write a congratulatory letter on the entertainment value of 'The Cohens and the Kellys,' which recently played the National Theatre, Richmond, Virginia, to an excellent week's business.

"This is one of the outstanding comedies of the season and in our opinion, *is sure fire box office.*

"I would suggest that every Exhibitor in this country play the picture."

—Harry Bernstein, Colonial Theatre, Richmond, Va.

Denny Film Best of Year

"WHAT Happened to Jones' enjoyed capacity three days. Should head list for best audience picture for year.

—Samuel Torgran, Dir. Mgr., Strand Theatre, Lowell, Mass.

A PAGE OF SYNOPSES

"THE DESPERATE GAME"

Blue Streak Western
Featuring PETE MORRISON
Directed by Joseph Franz
Story by George C. Jenks

CAST

Jim Wesley ..... Pete Morrison
Marguerite Grayson ..... Dolores Gardner
Mel Larrimer ..... Jere Austin
Griff Wesley ..... James Welsh
Adam Grayson ..... J. P. Lockney
Montana McGraw ..... Al Richmond
Bat Grayson ..... Leo Meehan
Belle Deane ..... Virginia Warwick
Skinney (Foolish) ..... Milburn Morante
Put Davis ..... Bert Limbley
Luke Grayson.....Wm. Merrill McCormick
(Length 4,450 feet)

JIMMIE WESLEY returns from an eastern college and puts on an effeminate silk shirt and dainty ways, much to the disgust of his father, Griff Wesley, owner of the Bar O Ranch, and to the amusement of the punchers, one of whom goes a little too far and gets into a fistic encounter during which Jimmie is knocked out before the eyes of his despairing parent. The old man is having an altercation over the water rights of the Bar O and the adjoining ranch, owned by Adam Grayson. Both men believe that the only way to settle the dispute is to make the two properties one by marrying Jimmie to Grayson's daughter, Marguerite, but the young people, who have never met each other, both rebel at the idea of marriage. Jimmie saves the girl from an attack by Mel Larrimer, a reprobate in league with rustlers. Later she picks him up in a gorge where he has been left for dead by Larrimer's gang and takes him to One Man Ranch, where she dresses his wounds before they part, still strangers.

Unable to effect a marital alliance to settle their quarrel, Grayson's men start building a fence between the properties. Old man Wesley protests and is greeted by a shot. Being unarmed, he flees, alarming the men when he reaches his ranch house. Jimmie rides alone to the scene of the shot and battles the man who fired at his father. The ranch hands on both sides pitch in and make it a battle royal until Marguerite arrives and commands her men to lay off. Jimmie and Marguerite now recognize each other as neighbors. While the old men are still arguing about the border, they decide to settle it all by marrying.

"QUEEN OF THE HILLS"

Two-Reel Mustang Western
Featuring JOSIE SEDGWICK

BRENT KANE, son of the biggest rancher in the district, takes advantage of Hohn Strand's weakness for gambling, winning from him a large sum of money. Unable to pay, Strand gives him a mortgage on his ranch. Strand's daughter, Joan, discovers that the cards were marked. She and her father pursue and overtake Kane demanding the return of the mortgage. He sneers at them and then punches Strand. Joan trips him and he goes over a precipice but is unhurt when his father, a grasping old villain, happens along and picks him up. Kane tells his father to frighten Strand by representing that he has been killed by the fall. Old Kane accordingly accuses Joan, who takes to her horse and flies before the posse, taking refuge with an old squaw in the hills. Kane then threatens to put Joan through the toils for murder unless Strand will sign a clear title to the ranch.

Strand sends the ranch foreman to warn Joan that the posse will soon find her unless she gets further away in the hills. Young Kane tracks her to the squaw's shack and tries to overcome her, but the foreman arrives in time to fight a losing battle with Kane that enables Joan to escape, arriving in her father's house just as he has signed the deed, which she tears up. Old Kane places her under arrest, swearing that his son is dead. As the sheriff leads her away the foreman is seen approaching with young Kane his prisoner. Seeing the game is up, Old Kane tries to escape, but Joan rides him down and brings him back at the end of a rope.

"ACCIDENTS CAN HAPPEN"

Two-Reel Stern Brothers Comedy
Featuring AL ALT

TWO aviation aces land rather hard on a roof. Being woozy from the shock, they imagine that spring has returned, and that they are little Birdies, fluttering about. They flutter too far on one occasion, and land on the sidewalk, which they mistake for a pool where gay mermaids are wont to disport.

An insurance agent dashes up and revives them with a bucket of water. The agent has his argument illustrated when a passing egg is almost scrambled by a reckless motorist. The boys immediately heed his advice and take out policies on each other's lifes.

A motor truck hook catches Percy Small and Johnny Stout follows. Through mud and all sorts of other disasterious elements, Percy is dragged. Finally, his trousers tear and Percy falls, bounding downhill, knocking Johnny off his feet. Percy lands in a concrete mixer and Johnny helps him to wash himself clean under a railway water tower.

Then, they hear their little girl friend, Mabel, scream for aid. The boys dash in, and are stunned to see ghostlike critters ambling about. They battle their way through thick and thin, and when they succeed, Mabel thanks them for her father, explaining that he is trying out a new initiation trick.

"THE WINKING IDOL"

Ten Episode Adventure Picture
Featuring WILLIAM DESMOND
Directed by Francis Ford
Story by Charles E. Van Loan

CAST

Square Shootin' Ledbetter / Dave Ledbetter, His Son } Wm. Desmond
Jean Wilson ..... Eileen Sedgwick
Crawford Lange ..... Jack Richardson
Thora Lange ..... Grace Cunard
Komi ..... Monavana
Jim Wilson ..... Herbert Sutch

No. 1—"The Eye of Evil."

IN the town of Bonanza, in the days of the big gold rush, Crawford Lange, owner of the saloon, shoots and kills Square Shootin' Ledbetter during a fracas in which Ledbetter has tried to defend an old Indian. In the commotion the Indian loses a one-eyed idol which is supposed to hold the secret of the Aztec gold lode. Years later, when the town of Bonanza is in ruins, Komi, daughter of the old Indian and the last of the Aztec race, travels in a medicine show and seeks the lost secret. Dave Ledbetter, son of the "Square Shootin'," gets a message from a "dying and repentant man" who promises to reveal how his father was killed. Dave rides to reach the dying man. In the strange town he meets Crawford Lange, slightly gray but still a villain, who has railroaded Henry Wilson to prison for twenty years and gotten possession of his ranch and infant daughter, Jean, now grown to womanhood, who believes her father dead. Dave makes his mission known to Jean and Lange, to the distress of the latter.

When Dave, accompanied by the sheriff, calls on the dying man, Lange, who has preceded them, comes out of the shack and tells them that he is already dead. The sheriff suspects that the murderer of Ledbetter has put an end to the bedridden man and decides to investigate. Lange rides to his ranch where Jean, going through an old trunk in the attic, has discovered and undelivered note from her father to the sheriff, baring Lange's treachery. She comes down the stairs in time to hear Lange and his hired assassins plotting to get Dave. She sneaks out and rides off in a buckboard to warn Dave. They pursue. The racing buckboard swerves and goes over a steep embankment.

They'll go wild over Snookums

Based on the famous cartoons by GEORGE McMANUS with "SNOOKUMS" ETHLYNE CLAIR JED DOOLEY

Valentino Will Be Jealous When He Sees This Sheik!

"THE NEWLYWEDS AND THEIR BABY"

STERN BROS. COMEDIES

Released by UNIVERSAL

A BUNCH OF DIMpled, bright-eyed loveliness. How they'll rave over his plump little hands and feet—his golden mischievous smile.

AND WHAT COMedies! Humming with action; brimming with wholesome fun. The difficulties of newlyweds with their brand-new baby. A beautiful mother and a hilariously distracted daddy.

TIED UP TO A million dollars' worth of free advertising—George McManus' immortal newspaper cartoons read and enjoyed by millions.

---

13 of Them
2 Reels Each

GREATER MOVIE LIST—WAY OUT AHEAD!

Every Column a Pillar of Support for Your Theatre

HOLDING up your profits—bringing more patronage to your theatre—adding to the army of Universal fans built up during years of continual national advertising—never missing a week. Every issue of The Saturday Evening Post adds prestige to houses playing Universal Pictures—prestige that only advertising in this great magazine can give. Realize this fact! Carl Laemmle's Column goes into more than two million homes thruout the country every week. In many homes it is the first thing people look for. You can rely on these people's patronage in fair weather or foul. Book Universal Pictures, tie up with this cash-catching advertising and build a permanent, lasting patronage.

The advertisement at the left appears in The Saturday Evening Post of May 28, 1926

The advertisement at the right appears in The Saturday Evening Post of June 5, 1926

Watch This Column

If you want to be on our mailing list send in your name and address

LAURA LA PLANTE and PAT O'MALLEY in "THE MIDNIGHT SUN"
Presented in its world premiere at the Colony Theatre, New York

The young lieutenant in the Czar's army seemed to have little chance with his lady-love, with the power of the Grand Duke and the influence of the great banker arrayed against him. So the solution of the problem was left to the wits of the girl. Three men in love with one woman, two of them powerful and the favored one powerless, presents a series of thrilling situations.

Such is Universal's super-film, *"The Midnight Sun,"* laid in the former Imperial Court of Russia and produced with all its magnificence. It affords the charming LAURA LA PLANTE the best opportunity she ever had and reveals her as a star beyond question. PAT O'MALLEY never acquitted himself as well as he does in the role of the Grand Duke. Nor has GEORGE SEIGMAN, the master-villain, ever had a part better suited to his peculiar talents. RAYMOND KEANE, as the young lieutenant, steps squarely into the limelight. You will like him. Directed by Dimitri Buchowetzki.

Those of you who love the works of Victor Hugo—who remember *"The Hunchback of Notre Dame,"* will look forward to *"Les Miserables,"* a Universal Film de France triumph. It was produced under the direction of Louis Nalpas and adapted by Henri Fescourt. We will give you more details later.

This is a great year for REGINALD DENNY and HOOT GIBSON, two of the most popular young men on the screen. DENNY is the recognized master of polite mirth as proved by his successes, *"Skinner's Dress Suit," "What Happened to Jones"* and *"Rolling Home."* GIBSON, the finest type of American cowboy and a rider without a superior, has made history with *"The Calgary Stampede," "The Arizona Sweepstakes,"* and *"Chip of the Flying U."* Both are at work on other masterpieces which I know all of you will look for.

"The Flaming Frontier," now playing, has been pronounced by critics to be the greatest picture of the former West ever produced. It is the story of Gen. Custer's last campaign, featuring HOOT GIBSON and DUSTIN FARNUM. Ask your favorite theatre when it will be shown and write me your opinion when you see it.

Carl Laemmle
President

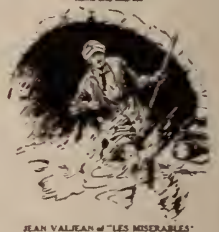
(To be continued next week)

We will be pleased to send autographed photographs of Reginald Denny, Laura La Plante and Pat O'Malley for 10 cents each.

UNIVERSAL PICTURES
730 Fifth Ave., New York City

Watch This Column

If you want to be on our mailing list send in your name and address



JEAN VALJEAN of "LES MISERABLES"

Everybody I have ever talked to loves the works of Victor Hugo. They are invariably intensely dramatic and full of absorbing interest. Universal's unprecedented success with *"The Hunchback of Notre Dame"* is a noted example of the great writer's popularity.

And now comes that other Hugo classic, *"Les Miserables,"* laid in France at the time the nation was waking from its nightmare of horror. The picture, which was produced in France, I am pleased to entitle a Universal Film de France Triumph, because Universal will release it in this country and is now preparing it for an extraordinary showing.

I am pleased to tell you that this was regarded as the most stupendous production Europe ever saw. It is cast almost entirely with French players of renown, headed by M. GABRIEL GABRIO who plays "Jean Valjean" and also the part of "M. Madeleine." The female lead is by MME. SANDRA MILOWANOFF who plays the dual role of Cosette and Fantine. The direction was by M. Louis Nalpas and the adaptation by Henri Fescourt.

I specially commend to your consideration HOUSE PETERS in *"Combat,"* a fighting story of the far North lumber camps, a heroic character which you will admire and love. I am also anxious that you should see REGINALD DENNY in *"What Happened to Jones," "Skinner's Dress Suit"* and *"Rolling Home."* Likewise HOOT GIBSON in *"Chip of the Flying U";* and our other excellent productions *"His People," "The Cohens and Kellys," "The Still Alarm"* and that great epic of the West, *"The Flaming Frontier."*

Please write me your opinion of any Universal you see. It will help me amazingly. If you want me to do so I will let you know what theatres in your territory show Universal pictures. Anyway, write.

Carl Laemmle
President

(To be continued next week)

Send 10c each for autographed photographs of Reginald Denny, Hoot Gibson and Laura La Plante

UNIVERSAL PICTURES
730 Fifth Ave., New York City

UNIVERSAL WEEKLY
Vol. 24 No. 18
Dec. 11, 1926

ANDY'S nose knows! He can scent a profit a mile off. And he likes to associate with exhibitors who can do the same. For instance, exhibitors who realize what the newspaper tie-ups with "The Gumps" cartoon strip means to their theatre. With 300 newspapers daily tying up with Andy, only a man with a cold in the head could fail to get wind of the profit possibilities of this series.

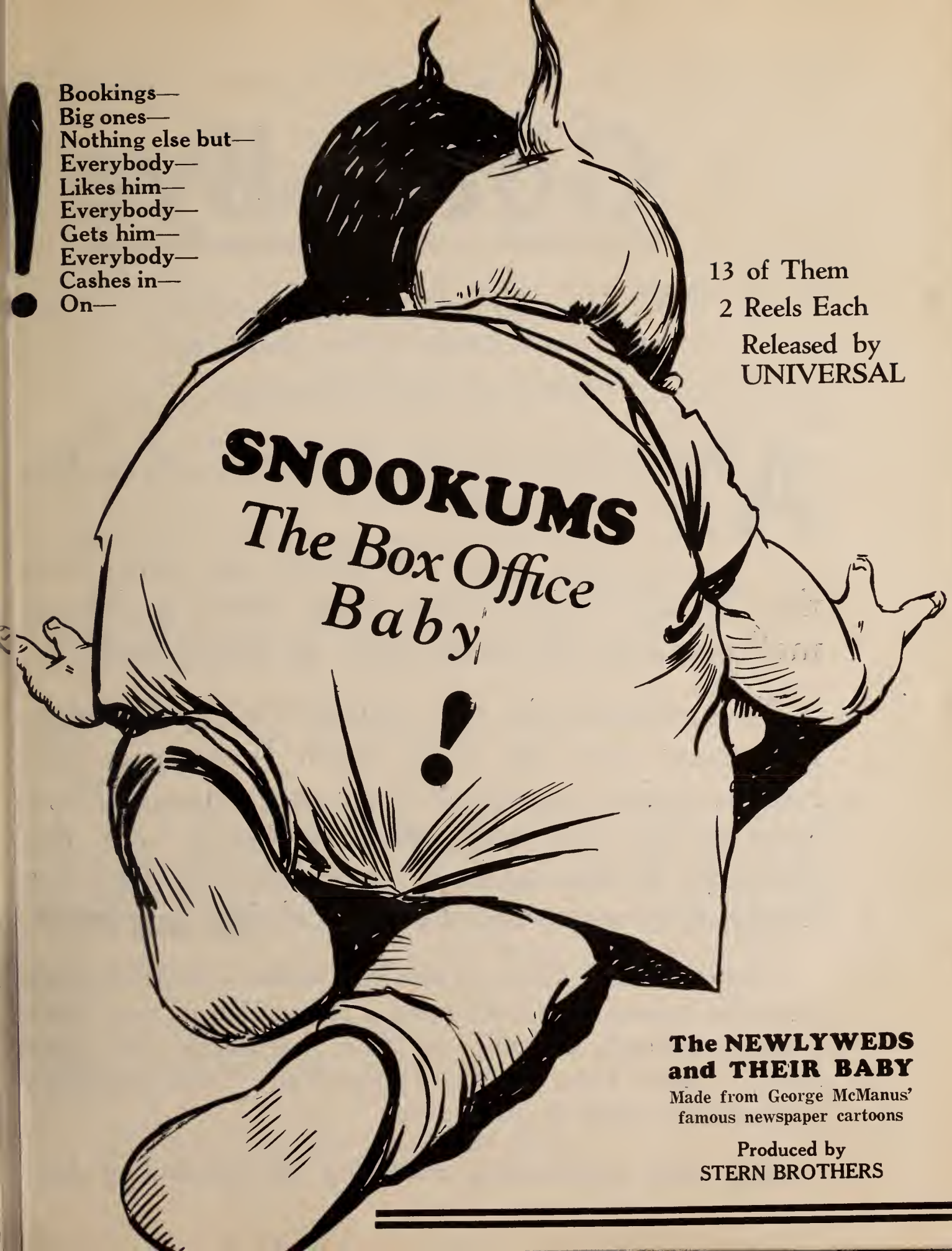
SAMUEL VAN RONKEL
Productions

Based on the famous cartoons
by SIDNEY SMITH

Released by
UNIVERSAL

2
Reels
Each

12 GUMPS


Bookings—
Big ones—
Nothing else but—
Everybody—
Likes him—
Everybody—
Gets him—
Everybody—
Cashes in—
On—
13 of Them
2 Reels Each
Released by
UNIVERSAL
SNOOKUMS
The Box Office
Baby
!
The NEWLYWEDS
and THEIR BABY
Made from George McManus'
famous newspaper cartoons
Produced by
STERN BROTHERS

Good-Bye

No. 510,---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

A NEW deal has been declared in the Comedy Field.

A year ago, I decided the time was ripe to inject new ideas, new blood and new methods into the production of Short Stuff.

The custard pie, the heaved brick, the eternal chase and the time-worn flops and falls had long since out-lived their usefulness. Their only excuse for continued existence was the inability of the comedy producers to use the brains God gave them in conceiving new ideas.

I believed the millions of film fans would warmly welcome comedies which were built upon a foundation of new ideas. I gave you such comedies in "The Newlyweds And Their Baby," "Buster Brown," "The Gumps," etc. YOU know how tremendously they've gone over!

Any other organization producing and distributing short

Custard Pie

stuff would have rested content with so remarkable a comedy line-up. BUT NOT UNIVERSAL!

I told you recently about our new series, "THE COLLEGIANS," produced by Carl Laemmle, Jr. It's only natural for me to crow over his wonderful achievement as a producer —he's my boy! But if ANY man had come to me with this series I'd have welcomed him with open arms!

Yes, sir! Welcomed him GLADLY because "THE COLLEGIANS" are so superlatively fine that we call them "JUNIOR JEWELS." They deal with Youth—clean, eager, fun-loving, adventurous Youth—filled with the joy of living — boys and girls you and I would be glad to own as sons and daughters!

This is why the series has been snapped up by the finest First-Run theatres in the country — First - Runs that would no more welcome the old-style custard-pie slapsticks than you would welcome the plague. Policies are everywhere being changed to make room for "THE COLLEGIANS."

ALL Showmen welcome NEW ideas. As a REAL Showman you're going to welcome this great series because it is CHOCKFUL of NEW Ideas.

CASH IN ON THE "COLLEGIANS!"

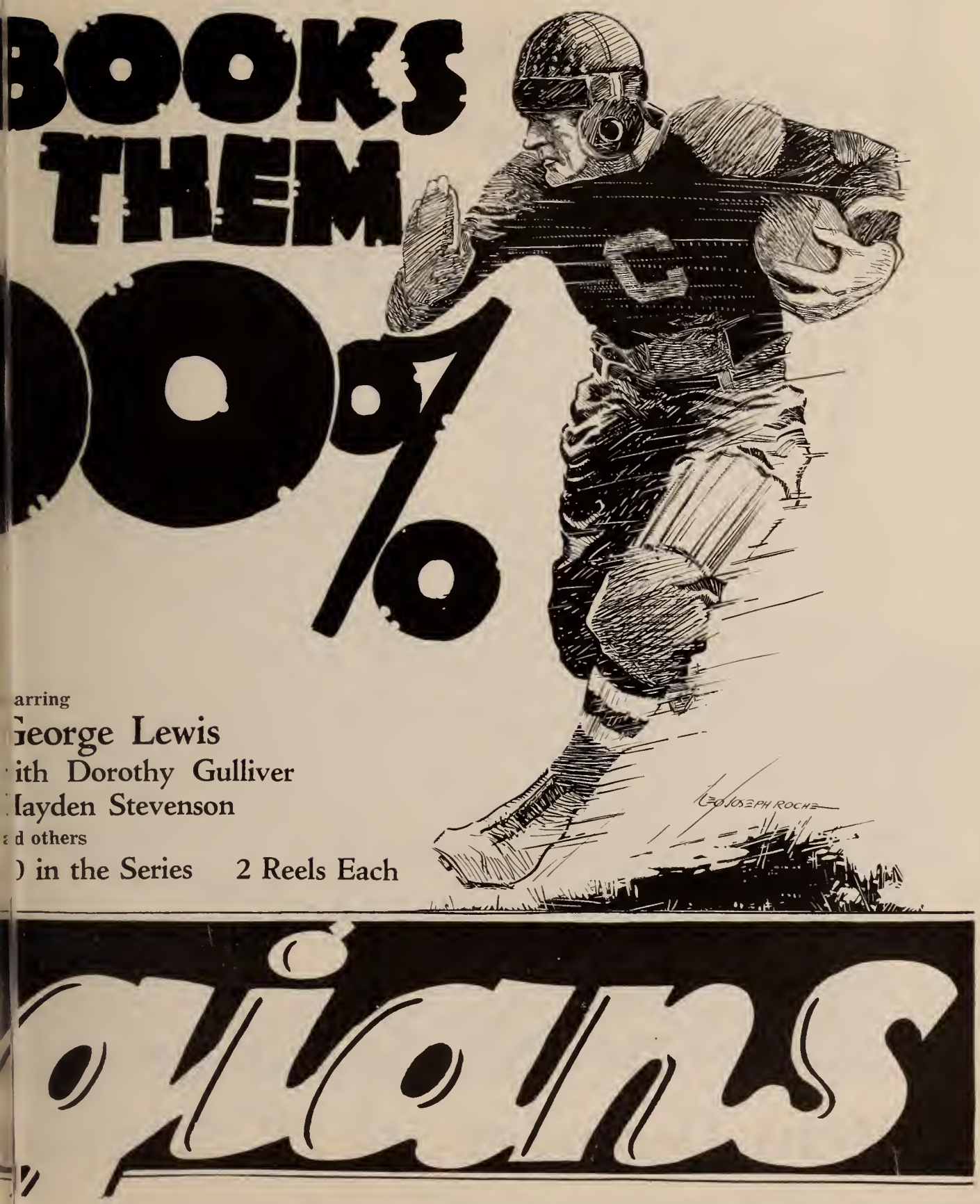
PUBLIX IC

Publix Theatres Book Collegians 100% for the South---
This is the FIRST deal on record where PUBLIX book any SHORT SUBJECT for 100% representation in these houses---

They set a new standard in Short Subjects.

Carl Laemmle Jr's

The Colle


BOOKS
THEM
00%
arring
George Lewis
ith Dorothy Gulliver
Iayden Stevenson
d others
) in the Series 2 Reels Each
GEO JOSEPH ROCHE
gians

The Mightiest Line of Paper Ever Conceived To Back Up a Mighty Campaign On a GREAT Box-Office Spectacle!

Opens December 5th in the centre of the amusement world!

Geo. M. Cohan Theatre
Broadway at 42 St., New York

More Knockout P
Mightiest Melodram

One Sheet

Six Sheet

The above reproductions of the one and six-sheets on Universal's tremendous box-office picture, "Michael Strogoff," can hardly convey to you an idea of the colorful grandeur and magnificence of these great lithographs. Only when you SEE them in color at your U Exchange will you really know what Universal means by exhibitor co-operation—and you'll want to get them ALL!

ıper for the
ı Ever Filmed!

Six Sheet

One Sheet

The mightiest dramatic sequences of "Michael Strogoff" are reproduced in gorgeous color combinations—designed to attract the eye, and hold it—stir the imagination of the man on the street and give him that rush-to-the-box-office impulse—real cash-in paper that Universal has made for YOU!

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher B'ld'g. 730-5th Ave. New York City
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Vol. XXIV DECEMBER 11, 1926 No. 18

UNIVERSAL MOVIEGRAMS

WESLEY RUGGLES has so splendidly acquitted himself in the first series of "The Collegians" by Carl Laemmle, Jr., that he has been signed to direct "Beware of Widows," which will go into production within five weeks, in fact as soon as Laura La Plante is through with "The Cat and the Canary."

* * *

NAT ROSS has been engaged to direct the second series of "The Collegians," ten pictures in all. Ross will use the same cast which registered so well in the first series, that is, George Lewis, Dorothy Gulliver, Hayden Stevenson, Eddie Phillips and Churchill Ross, all of whom are under long term contracts with Universal.

* * *

EVERY character woman in Hollywood is sitting up nights thinking of some way to impress Carl Laemmle with her adaptability to the role of Parthenia Ann Hawks in "Show Boat." It is universally conceded that this characterization by Edna Ferber is the most commanding of any literary character likely to come to the screen next year.

* * *

IMMEDIATELY upon completion of "Alias the Deacon," which by the way, promises to be one of the outstanding Universal pictures of next year, Edward Sloman will start the production of "The Bargain Bride," with Mary Philbin.

* * *

FOLLOWING its triumphal opening in Washington, D. C., "Michael Strogoff," the Universal-Film de France production, opened in New York at the George M. Cohan Theatre on December 5th. An elaborate musical accompaniment was devised by Edward Kilenyi

Little Eva Was There All the Time

But It Took Harry Pollard Six Month and Six Thousand Miles of Travel to Find Little Virginia Gray Right on the Universal City Lot

LIKE the inveterate miner whose children were using gold nuggets as agates in his own backyard, Harry Pollard has searched all over the United States for a gem which was blooming all unrecognized right under his nose at Universal City. From Los Angeles to New York the director of "Uncle Tom's Cabin" searched high and low for a satisfactory Little Eva. Wherever the company went on location galaxies of golden haired girls were ushered to him by fond mammas.

After searching from Coast to Coast for Little Eva for "Uncle Tom's Cabin," Director Harry Pollard tripped over her going out the gate of Universal City.

While in the hospital at Plattsburg and in New York City scarcely a day passed without ten or fifteen prospective Little Evas knocking at the door. Most of them ranged in age from five to ten years, but almost every actress in the legitimate and motion picture business who scaled under five feet thought she was a legitimate candidate to play Little Eva and most of them had played little Eva in the stage version of "Uncle Tom's Cabin."

But for some reason or other none of these Little Evas rang the bell with Harry Pollard. There was always something which made him hesitate. And finally the time arrived for interjecting Little Eva into the scenes where she plays so important a part; and still there was no Little Eva. A hurry call to all the Los Angeles agencies brought five hundred more Little Evas, and in sorrow they were ushered disconsolately out of the reception room one after the other. In desperation Pollard picked the wrong Little Eva. He knew she was wrong, but he couldn't help himself. He had to have a little Eva.

That night as he was leaving Universal City he almost tripped over the real Little Eva. The reason he had not recognized her before was that instead of having blonde curls she had dark brown hair. In amazement Pollard looked at her, as she apologized for being in his way.

"Where have you been, child, all this time, and who are you?"

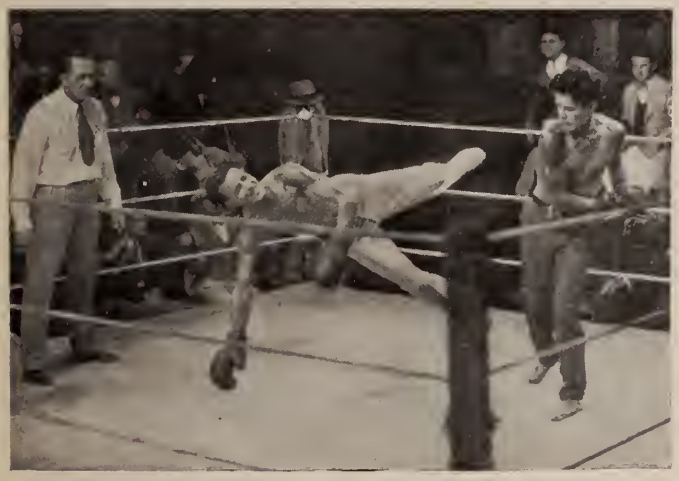
"I am Virginia Gray. My mother is the Universal City librarian."

"Then I knew your father, too," said Harry Pollard. "You come with me. I want to make a test of you."

And so it happened that when the

(*Continued on Page* 36)

"The Collegians" Breathe Youth and Pep



George Lewis floors Eddie Phillips under the refereeing eyes of Hayden Stevenson.

"Meet the gang," says Wesley Ruggles, director of the first "Collegians" series, to the author, Carl Laemmle, Jr., and presents Churchill Ross, Eddie Phillips, Dorothy Gulliver, George Lewis and Hayden Stevenson.

Why boys go to college.

George Lewis, as the freshman, is in the center of the shirt rush.

Carl Laemmle to Train Son In All Branches of Film Business

CARL LAEMMLE, JR., having grown to man's estate, is to be trained by his famous father in the ways of picture production. That is the plan of Laemmle, Sr., founder and president of Universal Pictures Corporation, who returned to Hollywood recently after six months in Europe.

Carl, Jr., now twenty years old, is beginning an exhaustive course of training in all branches of motion picture production and distribution. He will work in every department of the studio, learning not only the intricacies of successful film production from the standpoint of the executive, but from the standpoint of the director, the actor and the technician as well.

According to his father's present plans, he will be attached to one of the units at Universal City as an assistant to the director for the present time, to learn the actual making of pictures on the sets.

"The second generation of the movies is growing," Mr. Laemmle declares. "With this generation should come a change in the industry. One of its faults in the past has been amateurish leadership, too often, and mismanagement. The leaders and executives in so intricate and involved an industry as ours, to succeed, must have a vast store of information and knowledge concerning everyone of the many departments which function in the studio and in the huge organization of distribution. This knowledge can only come through training and experience."

The producer's son recently made his first venture into picture production when he wrote and supervised the making of ten two-reel "featurettes" to be released as "The Collegians." The success of these pictures has convinced Mr. Laemmle, Sr., that his son, having completed his education, is ready to begin preparation to take over the reins of the big cooperation.

Laemmle Directs Stage Success

"CHEATING CHEATERS," the stage success of a few years ago by Max Marcin, will be directed by Edward Laemmle as his next Universal production.

Laemmle has finished the editing of "Held By The Law," the Bayard Veiller crook melodrama, and expects to have his next story in production within the next few weeks.

"Cheating Cheaters" first served on the stage as a starring vehicle for Marjorie Rambeau and enjoyed long runs in most of the principal cities.

Poland Captured By "His People"

"HIS PEOPLE" has reached —and conquered—Poland. The great Universal drama which has made so powerful an impression wherever shown, recently ran at the Bagatela and Nowosci Theatre in Cracow. After four days of tremendous business the directors of the two theatres sent the Universal office in Warsaw the following wire:

"'His People' running at Bagatela and Nowosci Theatres is biggest box-office attraction. The fourth day at both theatres found all tickets sold. Greetings."

Over 6,000,000 Have Read Story Of "Show Boat"

IN buying the motion picture rights to "Show Boat," Edna Ferber's latest and probably most popular novel, Universal Pictures Corporation feels that it has acquired the most valuable piece of story property on the market today. In the first place, the novel originally was published in the "Woman's Home Companion" in six installments. This magazine, one of the famous Crowell publications, has a circulation of one and a half million readers.

The interest in the story had become so great by the time it was put out in book form the first of September that there was an advance sale of 100,000 copies. In six weeks it went into its second printing of 35,000 copies and now is already in its third, which adds up to around 200,000 copies of the novel already sold.

Magazine and book publishers estimate the number of readers for their publications at the conservation figure of four to every magazine and book purchased. At this rate the number of persons who have read "Show Boat" already has reached six million —and this is in the first eight months. Such a circulation puts Edna Ferber's story head and shoulders above every other best seller of the year.

In addition to the book and magazine version of the story, Florenz Ziegfeld has a musical comedy based on it ready to go into production. This will be put on in the usual lavish Ziegfeld style with Elizabeth Hines in the role of Magnolia Hawks.

Publix Chain Signs For "Collegians" For All Houses

RALPH B. WILLIAMS, sales director for Universal's Southern Division, has just made public the fact that "The Collegians," the two-reel series of college adventures pictures written by Carl Laemmle, Jr., and produced by Universal as a deluxe Short Subject offering, will be shown over the entire Publix Theatre chain in the South.

This is said to be the first short subject series to be signed up for 100 per cent. presentation in Publix houses. There are ten two-reelers in the series, each taking the hero through a different phase of college activity and adventure.

George Lewis, the popular juvenile in "His People" is starred in "The Collegians" series, supported by Dorothy Gulliver, Hayden Stevenson, Eddie Phillips and others. Wesley Ruggles is the director, and Universal has given unlimited authorization to him in the making of these two-reelers. They are heralded as the costliest two-reelers on the market, every possible effort having been made at Universal City to guarantee high-grade picture value.

Universal reports that advance bookings on the series have broken all records for Short Product in the annals of that organization.

"Cat and Canary" To Be Distinguished By Weird Effects

SHADOWS will be as much a part of the cast as any of the actors in "The Cat and the Canary."

So says Paul Leni, the noted European director who is now directing a picturization of the popular mystery play, with Laura LaPlante in the starring role.

Fantastic, impressionistic sets, all manner of strange photographic effects, and odd patterns of light and shadow are being used in almost every scene to bestow upon the picture the eerie and mysterious nature of the story.

A photographic expert, and a former art director of stage and screen, Leni supervises every detail of his production and promises that the settings and the camera effects will be just as spooky as the plot itself.

"The Cat And The Canary" was adapted to the screen by Alfred Cohn.

"Les Miserables" has already started a spectacular career in England. This is the way they lined up for the showing of "The Soul of Humanity," the first of the two pictures made from the famous Victor Hugo novel, at the Ardwich Picture House, Manchester. A giant cut-out of Jean Valjean was stationed at the entrance.

Carl Laemmle Completes Nation-Wide Plans For "Les Miserables" Scholarship Awards

Dr. Nicholas Murray Butler, President of Columbia University, Heads Committee to Choose Likely High School Scholars for Awards. — Educators From Coast to Coast Praise Idea and Offer Aid.

PLANS have been completed by Carl Laemmle, president of the Universal Pictures Corporation, for the most comprehensive Scholarship Awards ever proposed in connection with the motion picture industry. The awards will be known as the Carl Laemmle Victor Hugo Scholarships and will be made as a result of studies of Hugo's great masterpiece, "Les Miserables," which Laemmle soon will release in screen form as a Universal Film de France.

An indication of the importance and far-reaching significance of these awards may be judged from the fact that Dr. Nicholas Murray Butler, president of Columbia University, and one of the country's foremost, if not the foremost educator, has accepted a place in the small group of prominent men of letters who will determine the relative merits of the candidates for the Carl Laemmle Victor Hugo Scholarships.

Distinguished Committee to Make Awards

Others in this group are Dr. John J. Tigert, United States Commissioner of Education; Dr. Ernst Crandall, Director of Visual Education of New York City; Dr. Thomas Finnigan, Chairman of Visual Education of the National Education Association; and, representing the authors of the nation, Octavus Roy Cohen, recently won to the screen by Universal.

There will be eleven awards, one amounting to $1000, and ten amounting to $500 each, a total of $6000 offered by Laemmle towards a greater study and a greater appreciation of Victor Hugo by students in the United States.

Subject Considered Ideal

The principal basis upon which those trying for the Carl Laemmle Victor Hugo Scholarships will be judged will be their critical appreciation of Hugo's work as exemplified in a 500 word essay on the following subject:

"What ideals for life do you find in 'Les Miserables?'"

The choice of this subject is regarded as a happy one in that it gives a present day aspect to the characters and motivations of Hugo's romance. It is said to be excellent also for its scope, and not of such a nature as to hamper students from certain sections of the country or from certain walks of life.

Discussing the plans, Laemmle has the following to say:

"Some months ago I had in mind making into a photoplay, Hugo's great classic, 'Les Miserables.' When I learned that the Societé des Cineromans were already engaged in the production of this work, I investigated and found to my great satisfaction that it was being done most admirably.

"Having in mind our mutual desire to share the better of European productions with our American patronage, I arranged to distribute the picture in England and America.

"A study of the character portrayal of Jean Valjean in this picture so impressed me with the creative genius of Hugo, that I decided some time ago, to make possible a more generous appreciation of this author's ability. An admirable way to do this would be through an essay contest.

"Wanting the awards for the prize essay to have constructive value, I have decided to make them in the form of scholarships, these to be available to high school students in the United States.

"It is my plan to give $6000 in scholarship awards, ten awards at $500 each and one or $1000, to the high school students writing the best essay on 'Les Miserables'.

"To relate this classic of literature to the present day, we have selected for the subject of the contest: 'What ideals for life do you find in "Les Miserables?"'

"We hope that one of the leading universities in each state will participate in selecting the essays from their state high schools so that we will have, finally, 48 essays from which to select the winning eleven. The essays will be limited to 500 words.

"The constructive nature of these awards should, I think, enlist the interest of leaders in the field of education and literature."

Country's Educators Enthusiastic

Definite decision on the form of the Scholarship Award competition was made by Laemmle, only after he had queried hundreds of educators, college faculty members, high school principals and others as to the best methods of handling such an award.

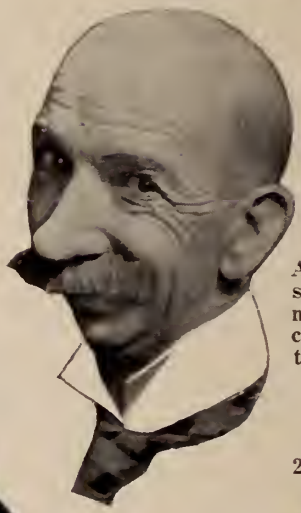
The answers to the queries revealed that interest in such a movement is wide-spread. Much valuable advice was received in the matter from college heads and others and it is upon these suggestions that the present method has been evolved.

(Continued on Page 36)

BIG L

BUSTER, MARY JANE and TIGE starring in Stern Brothers "Buster Brown Comedies"

2 Reel Junior Jewels



ANDY GUMI
star of the fa
mous newspape
cartoon adapta
tions.

Samuel Van
Ronkel
Productions

2 Reel Comedie

SNOOKUMS — the delightful baby in "The Newlyweds and Their Baby."

2 Reel Comedies

Presented by
Stern Brothers

GEORGE McMANUS — famous cartoonist creator of "Let George Do It."

2 Reel Comedies

Produced by Stern Brothers

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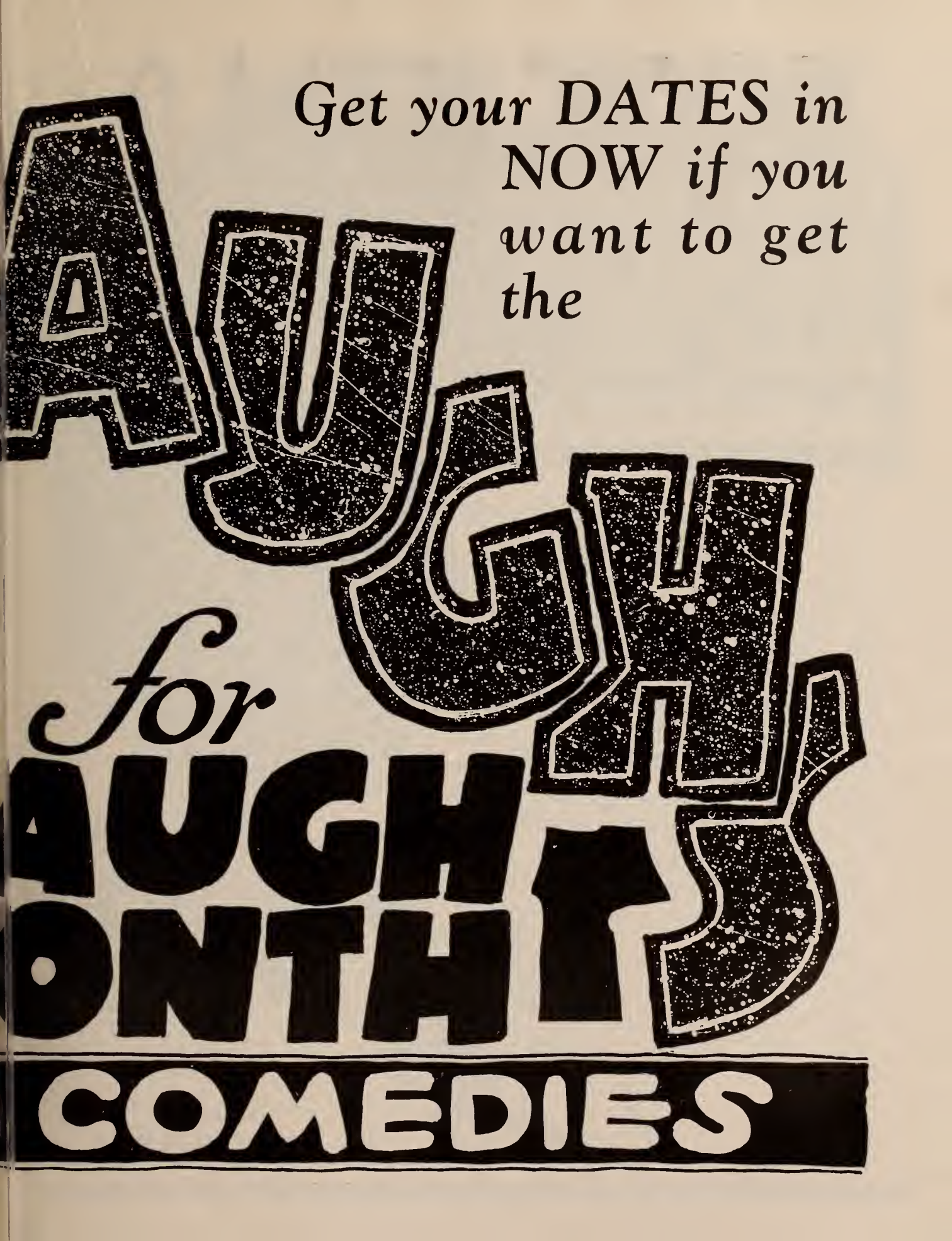
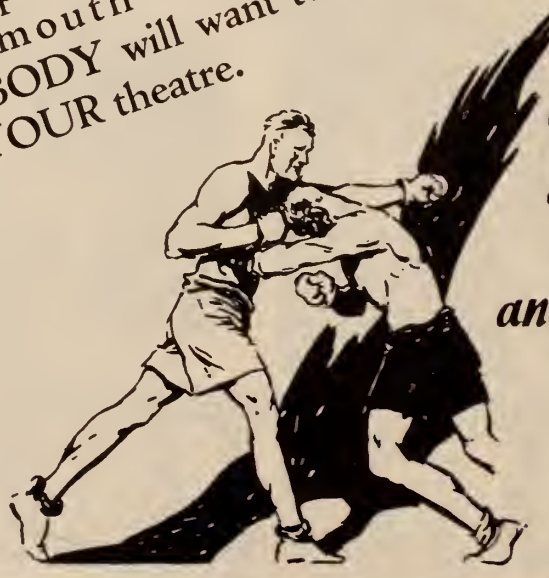

Get your DATES in
NOW if you
want to get
the
AUGHS
for
AUGHT
ONTH
COMEDIES

BOOK HIM!

THE MOST POPULAR MAN IN AMERICA

People who don't know about the Prince of Wales can tell you this man's life history. Recent events have proven him more popular as an ex-champion than he ever was as a champion—placing him high on new peaks of popularity. He's getting reams of newspaper space—miles of word-of-mouth boosting. EVERYBODY will want to see him in YOUR theatre.



The **FIGHT** *and* **WIN** *series*

10 subjects
2 reels each

Released by
UNIVERSAL

The lobby and ballyhoo at the Jefferson Theatre, St. Augustine, Fla., when "Michael Strogoff" was tried out so successfully there.

Universal Inaugurates New Try-Out Method For Launching "Michael Strogoff" in U. S.

Carefully Planned Showings in Wide-spread Cities of Varying Size and Importance Give True Cross-section of Public's Reaction on Big Universal Film de France.

OFFICIALS of the Universal Pictures Corporation have evolved a new try-out method—a method which gives accurate results in the matter of a picture's box-office value, not as determined by a metropolitan audience or one section of the country, but a composite viewpoint of the country at large.

The new plan, which has just been tried out in connection with "Michael Strogoff," the big Universal Film de France, made by the French Societe des Cineromans and which Carl Laemmle is launching in the Americas and elsewhere, proves conclusively, it is stated at the Universal home office, that "Michael Strogoff" is a sure-fire box-office success and will "click" in theatres of all classes.

The new method consists of simultaneous try-outs or showings of the picture all over the country, not in the big first-run houses exclusively, but in communities of assorted sizes. This, in the case of "Michael Strogoff," has given to Universal a cross-section of the American public's attitude toward the big spectacle-melodrama.

Seven places were selected by Universal for these try-outs. They were: Washington, D. C.; Denver, Colo.; Racine, Wis.; Phoenix, Ariz.; St. Augustine, Fla.; Eugene, Ore., and Kearney, Neb.; seven cities as widely scattered and as different, one from the other, as the Universal executives could imagine. The picture was presented in each of these communities on or about the same time. The resulting reports, reviews, comments and box-office figures were expected to prove just what kind of a film property "Michael Strogoff" promised to be for general distribution.

At Universal, the results are said to be conclusively and highly pleasing. Practically without exception, film men, reviewers and the general public were enthusiastic about the picture in each of the communities concerned. A tremendous success is forecast for the picture in towns and communities of all sizes on the strength of the try-outs, it is stated.

The new try-out method, which for the first time ignores the key cities and exchange centres, has proven so excellent, it is said that Universal will employ this plan in pre-judging all big future releases by that company.

The New York premiere of "Michael Strogoff" in the George M. Cohan Theatre, December 5th, while a part of the try-out plan, is in reality a result of that plan. The picture arrived on Broadway, not as a matter of guess-work, but with a national reputation behind it, and the confidence born of unqualified success in representative communities from Coast to Coast.

The success of the picture at its Washington premiere, in the Rialto Theatre, now is public property. Columns have been printed about the brilliant throng of diplomats, Army and Navy officers, national dignitaries and the cream of Washington society that flocked to the colorful opening, making it the most picturesque film premiere ever held in Washington.

In Denver, where the picture opened at the new million-dollar Aladdin Theatre, it was such a hit that many patrons acclaimed it the biggest picture since "The Birth of a Nation." On the opening night the management could not handle the crowds. Hundreds were turned away. The picture was the talk of Denver the next day, it is reported from that section.

The Racine showing was in the Rialto Theatre, where those who saw it predicted for it a greater success than "The Hunchback of Notre Dame." Exceptional business was had during the run despite a severe blizzard which tied up the town. Universal received a number of letters from leading townsmen giving great praise to the picture and hailing it as the best screen entertainment of the year. The tenor of those letters is best expressed in the following excerpt from a letter written by H. C. Baker, Chief of Police, of Racine, who said: "It is the most wonderful picture I have ever seen."

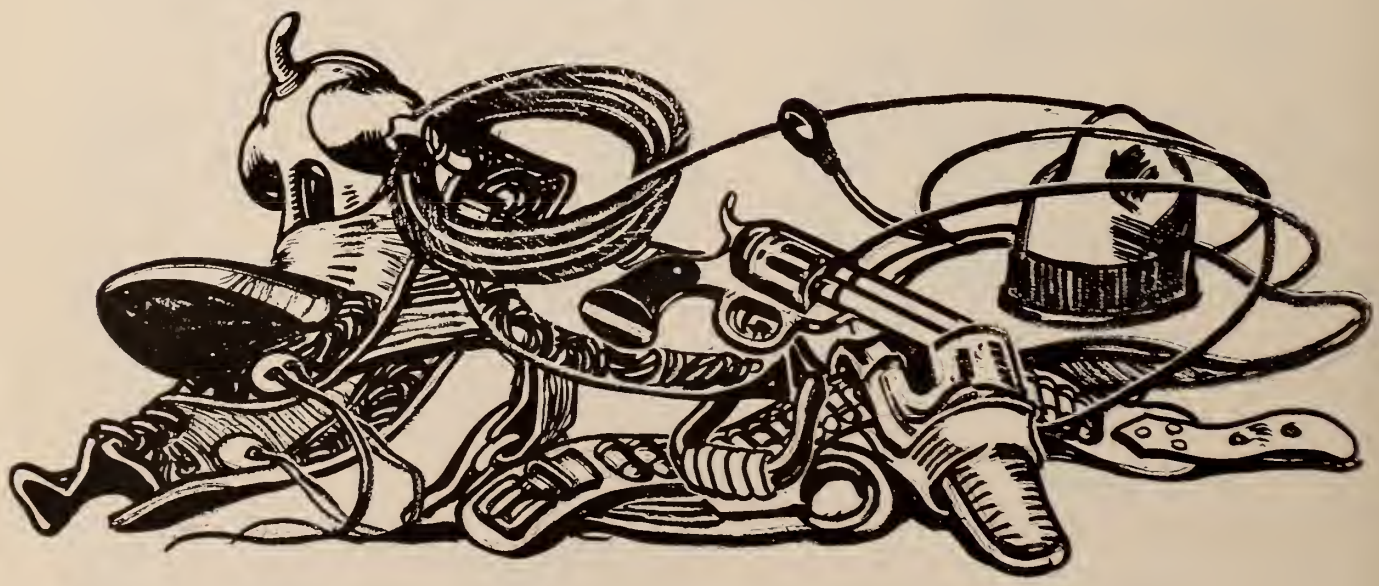
The showing in Eugene, Ore., was in the McDonald Theatre, and was in the face of a heavy rain. Despite this fact, the premiere broke all house records and the succeeding days of the run were way above average. Eugene is a college town, the Oregon State University being located there. College professors and other educators were among those who praised the picture. (*Continued on Page* 36)

Saddle Sombrero and Six Gun

HOOT GIBSON knows them all—and how! He's the Past Grand Master of super-Western action, speed and "know how." And when Hoot rides —boy! there's ridin' as is ridin', and don't you forget it! Your fans know real Western stuff when they see it and they know Hoot packs it in every inch and pound of him. Grab Hoot Gibson pictures while the grabbin's good.

7 New Gibsons on this year's program —every one sure-fire and all made and released by

UNIVERSAL



The recent wedding of Laura LaPlante and William Seiter at the Wilshire Boulevard Congregational Church was one of the social events of Hollywood. A few nights before the great day Seiter was given a stag party by some of his friends. In the group above—that's ginger ale in those glasses — are: John McDermott, Ben Hendricks, Jr., Douglas MacLean, the groom, Robert Z. Leonard and Robert Seiter.

While William Seiter was attending his last bachelor party his bride, Laura LaPlante, entertained the bridesmaids as shown above. At the left is the bridal party. In the centre are the bride and groom surrounded by Douglas MacLean, Reginald Denny, the best man, Ben Hendricks, Jr., Robert Z. Leonard, Gertrude Olmsted, Carmelita Geraghty, Bob Seiter, Helen Ferguson, Violet LaPlante and Mrs. MacLean.

Sloman Stages Big Fight Scene For "Deacon"

WITH more than five hundred extras serving as an audience, Ralph Graves and Tom Kennedy engaged in a thrilling ten-round ring battle at Universal City. Edward Sloman, who is directing "Alias the Deacon," the picture in which the battle will appear, acted as the Tex Rickard of the occasion.

The fight, Sloman promises, is not of the usual movie type. It is not the climax of the story in which the hero sees the girl sitting in the audience and, thus inspired, knocks the champion for a loop, but instead is atmospheric evidence of the fact that the hero follows the ring as a business.

A fight arena, complete in every detail, was built at the studio for the fight, and the battle was conducted with all the ceremony and custom accorded such spectacles in real life.

Jean Hersholt is playing the starring role in "Alias the Deacon," while others in the cast are: June Marlowe, George Seigmann, Myrtle Stedman and Ned Sparks.

Charles Kenyon adapted the picture from the stage success of the same name by John B. Hymer and Leroy Clemens which proved so popular on Broadway this year.

Laura La Plante Starts Work In "The Cat and the Canary"

LAURA LAPLANTE has begun work on her starring role in Paul Leni's production, "The Cat and the Canary." The pretty blonde star, who became Mrs. William Seiter a couple of weeks ago, returned from a honeymoon trip to Del Monte Monday and started work in her new picture the same day.

"The Cat and the Canary" promises to be one of the most unusual pictures of the season, with the weird photography and the bizarre sets designed by the noted Ufa director to fit the mysterious and eerie nature of the story. Leni's fame in Europe rests largely upon his handling of mystery and unusual screen dramas, such as "The Three Wax Works," one of his best-known pictures, and so "The Cat and the Canary" is regarded as ideal material for his especial directorial abilities.

The story, of course, is from the famous stage play by John Willard, which ran for nearly two years on Broadway and has been tremendously popular all over the country. Henry Hull, now the unhappy suitor of "Lulu Belle," the David Belasco-Lenore Ulric dusky charmer, had the leading role. It is regarded as one of the best mystery melodramas ever seen in America.

The cast, in addition to Miss LaPlante, includes: Creighton Hale, Forrest Stanley, Arthur Edmund Carew, Flora Finch, Tully Marshall, Martha Mattox, Gertrude Astor and others.

Well-Known Players Supporting Gibson

A NUMBER of well-known players have been signed for the cast supporting Hoot Gibson in "Cheyenne Days," his latest Universal starring picture which Reeves Eason is directing.

Blanche Mehaffey plays opposite him in the feminine lead for the third time in recent months. Glenn Tryon, former comedy star, has an important role, and Robert McKim, noted movie villain, is cast as the heavy.

Slim Summerville will contribute one of his comedy characterizations to the picture, and Harry Todd, Howard Truesdell, Wallace Brundage and Rolfe Sedan are in the cast.

"Cheyenne Days" is based on an original screen story written around the famous round-up at Cheyenne, Wyoming.

HEART

Woman's story —
Woman's smiles and
Woman's tears;
Woman's joys and
Woman's sorrows —

The Picture that is a gigantic Heart-throb!

The FOU
COMMA

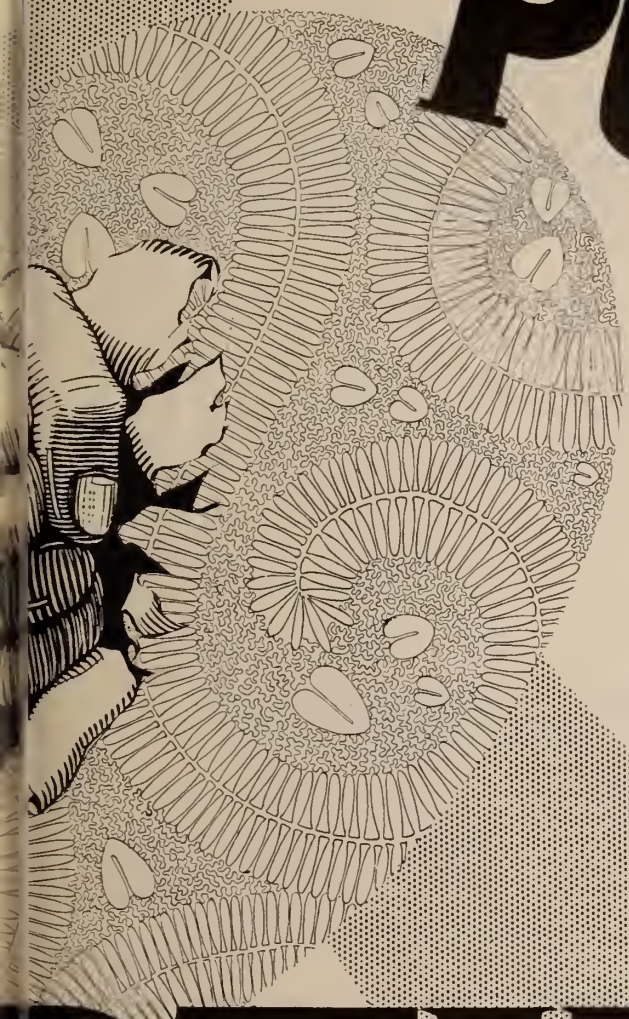
with

BelleBennett

Mary Carr, Henr
other box-office
Johnson. St

An Emory
Presente

PUNCH!



RTH
IDMENT

ct: June Marlowe and
s. Directed by Emory
by Emilie Johnson

m. n Production
rl Laemmle

A Universal Super Production

International Makes Record With Shots of Army-Navy Game

INTERNATIONAL NEWSREEL moved its entire editorial and executive offices from 226 William Street to 251 West 19th Street on Saturday and Sunday (November 27th and 28th), and also moved its laboratory from Long Island City to the same address. For the first time, all branches of the motion picture department of International Newsreel are under one roof.

In addition to moving on Saturday and Sunday, International Newsreel created a new record for speed in covering the Army and Navy football game in Chicago. Seven cameramen were sent from New York City to assist Norman Alley, manager of the Chicago district and his staff in covering the game. Three negatives were made, one of which was used for making prints in Chicago, another was sent by airplane to the Pacific Coast, and the third to New York. By this arrangement, motion pictures of the game were shown in Chicago at the first performances on Saturday night. In New York City, at the opening performances of the leading theatres Sunday noon, and in Los Angeles and San Francisco on Sunday evening, twenty-four hours after the final play had been made. It was one of the outstanding speed records in newsreel history.

International Newsreel completed the day on Saturday at 226 William Street and at Long Island City, and at the beginning of business on Monday morning all departments were entirely installed at 251 West 19th Street. At this address, International Newsreel has what is probably the most completely equipped and splendid quarters of any newsreel plant. The entire first floor is occupied by the executive, editorial and accounting departments, with a special part of the floor segregated for cutting rooms. The mezzanine of the building is devoted exclusively to projection rooms and the cameramen's department. In the sub-basement, is one of the most complete laboratories in the country, containing every facility for the rapid development of negative and the making of prints. There, also, is located the title department, dark rooms and photograph enlarging plant.

This is the first move that has been made by International Newsreel, since Edgar B. Hatrick, vice-president and general manager started the Reel a dozen years ago.

"THE SQUARE SHOOTER," a two-reel western, starring Freddie Gilman, has been completed at Universal City. Willie Wyler, who has made all of the pictures in the Gilman series, directed.

"Mac" Believes "Collegians" Are Record Breakers

MAC, of Exhibitors Daily Review, knows his Short Product. He used to sell it. And so when he writes that "The Collegians" will set records that the "Leather Pushers" never attained, it means something.

This is what he wrote in a recent issue of the Daily Review in his column, "Mac Observes:"

IN THE BIG MONEY

Everything in the way of short reel pictures. Has been measured in terms of the "Leather Pushers."

The Reginald Denny two-reelers made such records. As to surprise the entire industry.

But I think that "The Collegians." Produced by Carl Laemmle, Jr. Will set records. That the "Leather Pushers" never attained.

I have seen five of these pictures and they get better as they go along. They look like they cost fifty thousand dollars apiece. And they probably did.

There's nothing too good for the American public. As the wise Showman knows.

Watch "The Collegians." They're "All Ameriacn" in the box-office race.

Universal Scenarist Visits New York

HARRY LAMONT, of the scenario department at Universal City, is now in New York, his former home, visiting relatives. His most recent work at the West Coast studio plant was the continuity for "Within the Law," a strong crook drama just completed under the direction of Eddie Laemmle and said to be the greatest picture ever made by that veteran director.

Lamont will remain in New York until early in January, when he will return to work on the continuity for "Cheating Cheaters," Eddie Laemmle's next big picture. Lamont started in the film business as an office boy in the Fox home office. Later he joined the scenario staff and went to the Coast, switching over to Universal about two years ago.

Queen Marie Bids Farewell to U. S. Through Newsreel

U. K. WHIPPLE, International Newsreel cameraman, who photographed the tiger hunt of the Duke of Connaught in India; travelled with the King and Queen of Belgium on their trip to this country; was with the Prince of Wales during his entire American trip; and went abroad with the late President Wilson, made the trans-continental journey with Queen Marie of Roumania and photographed her and the Royal Roumanian party at every point they visited in this country for International Newsreel.

Upon the completion of the trip, Queen Marie presented Mr. Whipple with a beautiful autographed photograph of herself and intrusted to him a message to the American people to be issued through International Newsreel. The message, written on the private stationery of the Queen, follows:

"HOUSEHOLD OF
HER MAJESTY
THE
QUEEN OF ROUMANIA.

"I send a last greeting to the people of America—a greeting in which I want to express all the joy it was to me to be amongst them and all the regret I have to leave.

"Duty calls me back home at an earlier date than I had expected but I carry with me a loving remembrance of the people and places I have seen, of all the hospitality I have received. Good-bye dear America! Now that I am far yet in these pictures I am still with you moving amongst you as though I were still there, send me a thought over the seas as mine will return to you in grateful affection."

Veidt to Complete Foreign Contract

CONRAD VEIDT, the most famous of foreign motion picture stars who was recently signed by Carl Laemmle under a five year Universal contract, has returned to Europe to complete a former contract.

This will in no way interfere with his planned position in the Universal schedule, said Mr. Laemmle. Veidt had a contract with a foreign producer who exercised his option on Veidt's services. This calls for Veidt's appearing in one more European production. After that he will return to take up work at Universal City. Veidt will be gone about two and a half months.

"The FLAMING FRONTIER"

Carl Laemmle presents
An Edward Sedgwick Production
Hoot Gibson, Dustin Farnum
A Universal Super Production

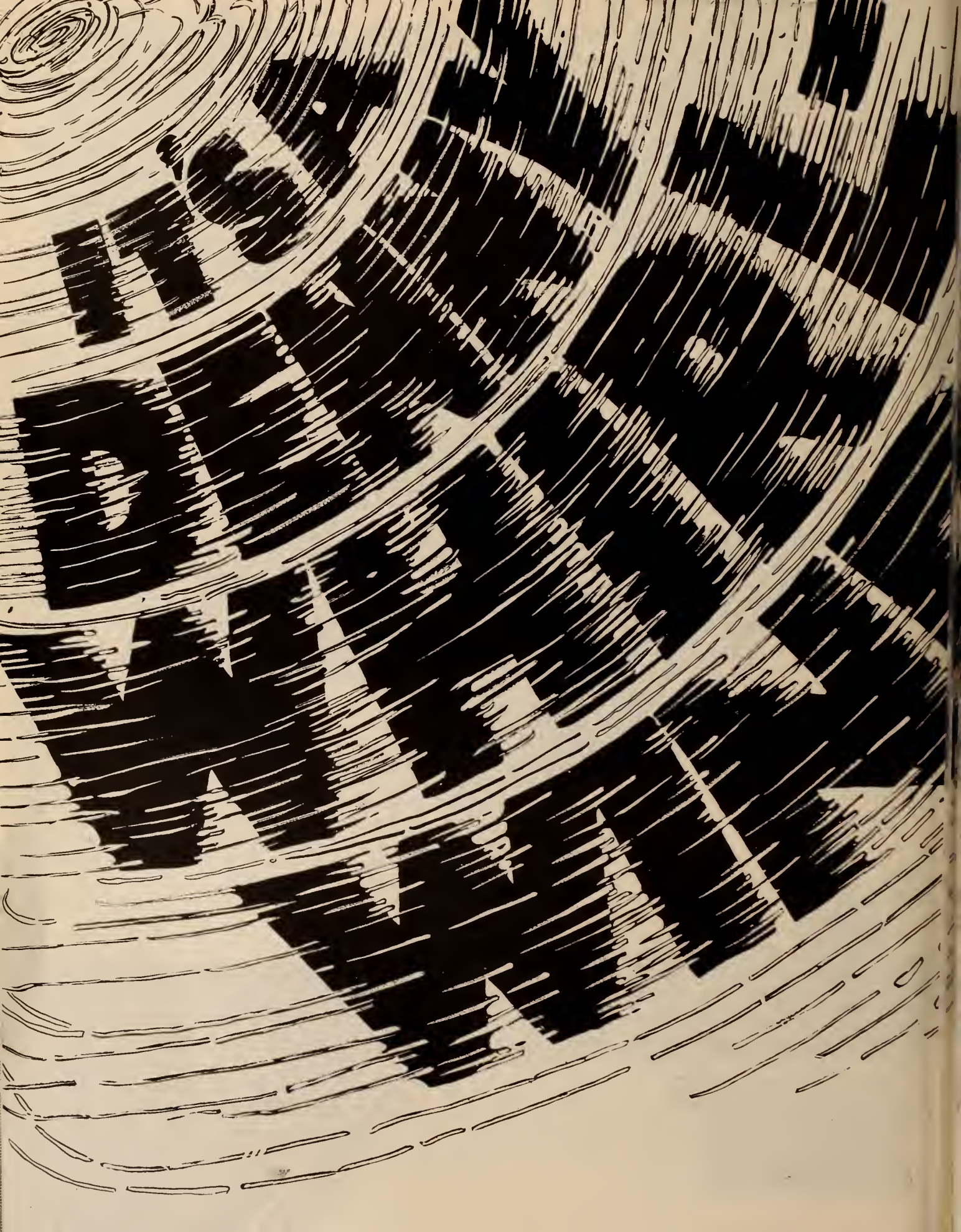
THE FLAMING FRONTIER, Universal's Giant Western Special is a big picture in every way. The writer has witnessed the biggest and best pictures of the year—THE BIG PARADE, BEN HUR, BEAU GESTE, MEN OF STEEL, THE BLACK PIRATE, 3 BAD MEN and can truthfully say THE FLAMING FRONTIER ranks very highly with them. Any theatre desiring big pictures cannot afford to pass up this one. PIKE THEATRE—Dover—Ohio, Edwin F. Allman. Allman.

Two Pictures that give a BIG NEW meaning to the term SPECIALS!

MIDNIGHT SUN. (9 reels). Stars, Laura La Plante, Pat O'Malley. A wonderful production; elaborate, beautiful. It will go good anywhere boys. Tone good, appeal 100 per cent. A. F. Jenkins, Community Theatre, David City, Nebraska. (From Box-Office Reports—M. P. World.)

"The MIDNIGHT SUN"

Carl Laemmle Presents
A Dimitri Buchowetzki Production
With Laura La Plante, Pat O'Malley, Raymond Keane and George Siegmann
From the story by Laurids Bruun
A UNIVERSAL SUPER PRODUCTION



There is only one Denny --the inimitable Denny, the Denny different from all the rest--and this is Denny at his best.
Carl Laemmle
presents
Reginald
DENNY
in The
Cheerful Fraud
from the story by K.R.G. Browne
with
Gertrude Olmstead Otis Harlan Emily Fitzroy Chas. Gerrard Gertrude Astor
A
WILLIAM SEITER
Production
UNIVERSAL SUPER
COMEDY

REDUCTION in Price of UNIVERSAL HERALDS!

ANOTHER step forward in Universal's continual endeavor to help Universal Exhibitors make the merry ol' box-office smile. Another step forward to prove Universal's contention that using money to advertise your product is better than putting it in the bank. Advertising pays more dividends at the end of the year!

Thus the reduction of the famous Universal Heralds to $3.75 per thousand. In quantity purchases these heralds can be purchased for $3.50 and $3.25 per thousand. The quantity must range from five to ten thousand. Yet the exhibitor who cannot use more than one thousand will have the benefit, also, of this great reduction—and he can now secure what is conceded to be the finest, most attractive herald on the market today—*THE UNIVERSAL HERALD*—for only $3.75 per thousand.

TAKE ADVANTAGE OF THE QUANTITY BUY —AND BUY PLENTY OF THEM!

UNIVERSAL HERALDS ARE PRESTIGE— AND BUSINESS BUILDERS!

Canada and the United States are so pleased with "The Newlyweds and Their Baby" comedies that these representatives, I. Sourkes of the Auditorium Theatre, Quebec City, Canada, and Tom Brown, of the Strand Theatre, Iowa City, Ia., are here signing for the 1927-28 series in the Universal Home Office. In the group from left to right are: Julius Singer, sales director for Short Product; Mr. Sourkes; E. W. Kramer, sales director, Eastern division; Beno Rubel, secretary, Stern Film Corporation; Mr. Brown, and Clair Hague, general manager, Canadian Universal Film Exchanges.

Five Crack Stern Comedies On December Release Schedule

FIVE high grade comedies are announced for December release by the Stern Brothers, makers of two-reel comedy series for Universal release. In addition to the five Stern Brothers Comedies, December will also see the release of "Buster's Prize Winner," a Buster Brown Comedy made by Stern Brothers and released as a Universal Junior Jewel.

The five Stern Brothers releases include two "Newlyweds and Their Baby" comedies, a comedy of "The Excuse Maker" series, a two-reeler of the "What Happened to Jane" series, and the latest "Let George Do It" comedy.

The "Newlyweds" comedies, for release December 1st and 22nd, respectively, are "Snookum's Outing" and "Snookums' Merry Christmas." Both feature that great screen youngster, Sunny McKeen, and have pretty Ethlyne Clair as Mrs. Newlywed. In the former, Jed Dooley plays the role of Mr. Newlywed, and in the latter Sid Saylor has that important part. Charles King, another Stern Brothers star, has an important role in the Christmas picture.

The December 22nd release is an innovation on the part of Stern Brothers. Realizing the demand for a two-reeler appropriate to the Christmas holidays, they decided to make a "Newlyweds" special. An excellent story was evolved and the full facilities of the studio were put behind the making of this picture. It is an ideal holiday offering, and is also good box-office entertainment for any time. Gus Meins, who is responsible for the excellent Buster Brown Comedies and the "Newlyweds and Their Baby" comedies, made "Snookums' Merry Christmas."

The December 8th release is "A Second Hand Excuse," starring Charles King in one of "The Excuse Maker" pictures. Edna Marian is the heroine, and Leon Holmes and Frank Earl are in the cast. The director, Francis Corby, made a highly entertaining picture of this two-reeler, which will further boost the prestige of this series, already an accepted box-office bet.

On December 15th, "Jane's Predicament," the latest "What Happened to Jane" comedy, starring Wanda Wiley, will be released. Earl McCarthy has the principal supporting role. Sam Neufield directed it. It is a worthy successor to "Jane's Inheritance" and the other "Jane" comedies which have reached the screen this fall.

The last Stern Brothers release of the year is "And George Did," a "Let George Do It" comedy starring Sid Saylor, and adapted from the George McManus cartoon strip. Dorothy Gulliver, now popular as the heroine in Universal's "The Collegians," is the feminine lead in this "George" picture. Others in the cast are Colin Chase and Madalynne Field. It includes some of Saylor's best comedy portrayals. Scott Pembroke directed it.

The current Buster Brown comedy, "Buster's Prize Winner," which will be released December 6th, is the best yet, say those who have seen it.

Big Special Edition Heralds Opening Of Gillioz Theatre

THE opening of a new theatre in any community is always an important event, and Bob Gary, Universal exploitation man attached to the Kansas City exchange, took full advantage of it when the Gillioz Theatre in Springfield, Mo., threw open its doors. Although Gary, himself, could not go to Springfield, he secured the co-operation of his friend, W. H. Brunkhorst, editor of the Springfield *Republican*, in getting out one of the finest special editions ever seen.

Nineteen pages in the Sunday *Republican* were devoted to the new theatre. Mr. Brunkhorst put a special man on the job to handle the advertising and feature writing, and he turned out a splendid piece of work.

The Gillioz was built by M. E. Gillioz, a well-known contractor in the community. It is being directed by the Universal Chain Theatrical Enterprises with A. H. Bachman as manager and Harry Wren as his assistant.

The opening picture was Reginald Denny's hilarious first super comedy, "Take It From Me."

Accessory Manager Visits Exchanges

IN line with Universal's continuous desire to help exhibitors get the most out of the Universal product they use, Dave Bader, accessory sales manager, is visiting Eastern exchanges to help establish friendly relations between accessory managers of exchanges and exhibitors.

Bader has just returned from a visit to Cleveland and Philadelphia. While in these cites he called on leading theatre men. Buffalo, Washington, New Haven, Albany, Pittsburgh, and perhaps Cincinnati and Indianapolis will follow. Sales meetings are being held by Bader with salesmen, sales managers, bookers and other exchange workers. New sales ideas are being introduced and prices on various items, as heralds and window cards, are being adjusted to help the smaller exhibitor.

"Take It From Me" Tied Up In Tulsa With Big Store

THE department store tie-up suggested by the Universal exploitation department for "Take It From Me," the first of the Reginald Denny new super-comedies, was put over in a big way in Tulsa, Okla., where the picture played the Rialto. C. T. Charack, Universal exploiteer, went to the best store in town, and although the company is known for its conservatism, sold them completely on the idea.

Five thousand "Take It From Me" heralds, imprinted with the store's announcement of a special night to be held by the Rialto Theatre in honor of the store's ten years of progressiveness, were distributed by employees several days in advance of the picture's opening. Throughout the entire store there were notices on every counter about the picture and the special night and all the sales people discussed the showing with their customers.

During the run of the picture the store included a 7-inch strip in their daily ad calling attention to "Take It From Me"—"the greatest romance of a department store"—at the Rialto Theatre. A cut of Denny attracted the eye to this block of copy.

A unique ballyhoo was discovered in Tulsa by Charack. He found a middle-aged Negro living there who owns a trained duck which follows him about the street like a pet dog. This duck is dressed in a little jacket and a pair of small shoes and is one of the oddest sights imaginable. H. Shaber, who manages the Rialto, hired this chap for the run of "Take It From Me." The bird wore a canvas cape lettered with information about the picture, and his owner, who was dressed with a turban to give him an oriental air, had a sign on his back which read: "If you think we're funny —see 'Take It From Me'—It's a riot."

Medallion cut-outs from the 24-sheet, a special electric sign under the marquee, a cut-out sun, with Laura LaPlante in the centre, over the box-office and special boards at either side of the lobby were some of the means used to call patrons' attention to "The Midnight Sun" at the Isis Theatre, Cedar Rapids, Ia.

Twenty-five cabs belonging to the Yellow Cab Company had stickers on both sides reading: "Take It From Me' says Reginald Denny — Rialto Theatre — Date — For Service and Safety—Call a Yellow."

Through a tie-up with the Holsum Bread company 100,000 coupons, each bearing a letter in Denny's name, were distributed. Those persons procuring a full set of these coupons, that is those spelling the star's name, were given a free ticket to the Rialto. Copy on these coupons played up the quality of both the bread and the picture as being "Holsum".

Wallace Exploits First 3 Episodes Of "Buffalo Bill"

ART WALLACE, manager of the New Princess Theatre in Los Angeles, where "Fighting With Buffalo Bill" "is meeting with unprecedented success," according to a recent letter from him to Universal, believes that if a serial is worth exploiting, it is worth exploiting well. He does not end his work with the first episode but arranges some stunt to bring them back to the second and third. After that he sits back and watches them crowd in

Before the showing of the first chapter of "Fighting with Buffalo Bill" he distributed 5,000 of the regular circus heralds, each worth 5 cents when applied on the purchase of a child's admission ticket to the opening episode. This gave the house the value of a week's advertising as the children were forced to keep the herald to make it worth actual money to them.

For the second week slides and announcements were made to the effect that a Buffalo Bill Mask would be given free to every child attending the second installment. This mask is a stock accessory for this chapter-play. Copy on the masks and slides stated that every boy and girl wearing the mask to the Princess during the showing of the third episode, would receive a bow and arrow.

With such a start, Mr. Wallace is enjoying ten weeks of profit for the chapter play's "popularity is not waning, as each succeeding episode is practically on a par with the opening chapter," he reports.

General Custer, Hoot Gibson and Sitting Bull, an Indian village and Fort Hays were found on O. L. Meister's famous balcony at his White House Theatre, Milwaukee, when "The Flaming Frontier" was playing there.

The parade of the fifteen winners of the "College Auto Show" Denver, which sold "The Collegians," playing the new million dollar Aladdin Theatre, to all the college and high school students who took part and to all who stood on the side lines as well.

First "College Auto Show" Sells "The Collegians" To Denver

"THE Collegians" are sold to Denver. The first of these two-reelers, written by Carl Laemmle, Jr., recently played the new million dollar Aladdin Theatre in that city preceded by an exploitation campaign, engineered by Harry E. Huffman, manager, and Charles E. Lounsbury, Universal exploiteer, which put them on the map in big black letters.

The feature of the campaign was a "Collegiate flivver contest," a press book idea. Through the Denver Post, which runs the "Harold Teen" college cartoon strip, the college and high school students of Denver were invited to drive their "Leaping Lenas" to the Civic Center on the Saturday morning that the picture opened. There, fifteen prizes were awarded to the "classiest" car, the "goofiest" car, the one with the most unusual wise cracks painted on the body, etc. The capital prize was a beautiful silver loving cup, provided by the theatre, while various automobile companies were induced to contribute the rest—such as a spotlight, spark plugs, ten gallons of oil, gasoline, horn, tire and tube, and mirror.

A week's publicity was obtained before the contest with a two-column break daily in the newspaper. And on Saturday morning they came!

"Some of the darndest looking cars you ever saw," writes Lounsbury. "There was even an ancient car with the sign, 'Professor Franklin, Graduate of 1906,' with the driver and a young lady in the college attire of twenty years ago. This is an instance of an outside company cashing in on our publicity, but it helped us as well."

The theatre had a difficult time obtaining a police permit for a parade as the police feared a hopeless traffic tangle but they finally agreed to let the fifteen winners parade. After the prizes had been awarded the winners were unscrambled from the rest and they set off with a huge sign, "'The Collegians' Aladdin Now" at the head. The sign was readable a block away.

"Professor Franklin, Graduate of 1906," one of the freak cars which entered the "Leaping Lena" show in Denver staged as exploitation on "The Collegians" at the Aladdin Theatre.

The cars, loaded to the guards, shrieked and tooted throughout the business section for several hours, the kids refusing to quit because they were having such a good time. The Denver University "Slumber Busters" led the line playing college songs. Their services were given for a few passes to the show.

The idea of the first "Collegian Auto Show" hit the younger element so strongly in Denver that Huffman and Lounsbury believe that it will go big anywhere. The kids, they found, are just as proud of their dolled up "tin cans" as the banker of his imported limousine.

"The Collegians" are perfect tie-up material. In addition to "Leaping Lena" contests such as described above, they can be hooked up with sport stores, clothes shops catering to collegiate trade, athletic events such as basketball, football and hockey games, swimming meets, field days and soccer games.

And they back up all the exploitation given them. Wherever shown they have proved an instant hit and it is predicted by no less an authority than "Mac" of the Daily Review that they will eclipse even the famous "Leather Pushers." So popular have they become in the short time they have been on the market that a second series has already been started.

Take It from Me

Says J. H. Goldberg of West Coast Theatres:

"Proved a super box-office attraction. Business exceeded even opening week — conclusive of Denny box-office draw."

Take It from Me

Says VARIETY:

"Best picture the Hippodrome (New York) has had to date. It has laughs and laughs and it will please any audience."

Take It from Me

Says N. Y. Morning Telegraph (Detroit repor

"Big success at the Capitol with the crowds and critics and enjoyed heavy business all week. Has many comic moments and Denny is at his best."

And they all say it's
DENNY'S Big One!

Carl Laemmle presents

REGINALD DENNY

in the Broadway Stage Success by Will B. Johnstone and Will R. Anderson

Take It From Me

A WILLIAM A. SEITER PRODUCTION

A Universal Super Comedy

What Exhibitors Write Carl Laemmle

"Runaway Express" Draws Biggest Crowd In Year

"ENCLOSED is a copy of the report we are sending today to Exhibitors Herald on 'The Runaway Express.'

"It surely is a peach of a picture and it did a dandy business for us."

The report:

"Played this an extra day to the biggest attendance we have had in a year. It is one of the best all-around pictures we have had in the house. It has never been beaten for thrills. The shots of the long express trains winding around S curves in the beautiful mountain canyons are scenic gems. Pleased our patrons 100% and many came back the second night to see it again. Here's hoping they make more big railroad pictures like this one. They should be as popular as Westerns."

—Cragin and Pike,
Majestic Theatre,
Las Vegas, Nev.

Everyone Liked "Butterflies"

"REFERRING to your production, 'Butterflies in the Rain.' We must class this as a great success for Laura La Plante. The comments are very favorable and the picture is apparently pleasing everybody who attends the theatre."

—George W. Trendle,
Kunsky Theatres Corp.,
Detroit, Mich.

"Silent Flyer" Proves Popular

"JUST a little word for your new serial 'The Silent Flyer.' We ran the second episode to more people than saw the first and there is more comment on this serial than any I have ever played. Usually when a serial goes on my screen I run it last on the program and many people get up and leave. But not one left on 'The Silent Flyer' last night."

—W. A. Weaver.
Criterion Theatre,
Hartshorne, Okla.

A Sample of the Kind of Letters Mr. Laemmle Is Receiving Every Day Commenting on the Universal Product.

Greene Made Money And Got Publicity With "Sun" Tabloid

"IN addition to getting a whale of amount of publicity for 'The Midnight Sun' by using your tabloid which was gotten up in a corking manner, we also made money on the advertising of local merchants. Thanx a lot for your stunt."

—A. L. Greene, Manager,
Manor Theatre,
Brooklyn, N. Y.

She had the night in her eyes---the sun upon her lips---they called her "The Midnight Sun"

"THESE ARE MY JEWELS," SAYS MYSTERIOUS OFFICER, as he shepherds a group of the attractive maidens from the sensational "Ballet of Jewels" number of "The Midnight Sun."—Exclusive Photo by Universal Pictures and photographer.

FLATTERY BY IMITATION.—The steel magnate, currently reported to have abolished the "Swagger Toy," star of the "Ballet of Jewels" in the Cocktail-ing entertainment "The Midnight Sun."—Exclusive Photo by Universal Pictures and photographer.

This is the back page of the "Midnight Sun" tabloid newspaper—a stock accessory on the big Universal special—after A. L. Greene, manager of the Manor Theatre, Brooklyn, N. Y., had sold part of the imprinting space to local advertisers for more than enough money to cover the cost of the heralds. Read his letter above.

"Flaming Frontier" Turns 'Em Away At Second Run

"SOME time ago, thru the insistence of your Mr. Tuttle, and, as I then believed, against my better judgment, I gave a contract for a second run of 'Flaming Frontier' in the City of Charleston. On account of the tremendous business done during its first run of six days I couldn't believe there was anybody in Charleston who hadn't seen it and doubted that the second run would give me an even break, to say nothing of profit.

"I ran the picture on November 2nd, to the most remarkable business I've had in more than two years. My theatre was filled to its capacity at both matinee and night performances and patrons were turned away.

"I want to thank you for forcing me to make money, for had the insistence of Mr. Tuttle been less or my biased opinion been stronger, I wouldn't be on the profit side of the ledger as I now am."

—T. M. Elliott, Mgr.
Sunset Theatre
Charleston, W. Va.

"Radio Detective" Good B. O. Bet

"IN regard to 'The Radio Detective,' it has proven a good box office attraction. The receipts have increased at each episode. I have the co-operation of the Boy Scouts and the Scout Executive, Mr. Lindsey. They stage a Scout Demonstration on the previous episode each week. Last Saturday they had signalling. Next Saturday they will demonstrate First Aid. In fact they demonstrate what they see in the serial each week.

"We have made about one dozen new scouts from the serial.

"I consider it a worth-while picture."

—Margaret Day,
Dome Theatre,
Lawton, Okla.

"WE showed 'The Cohens and Kellys' and it was enjoyed as much as any picture we have had this year."

—Donald E. Jefferson,
Temple Theatre,
Federalsburg, Md.

These New Universal Pictures Have

"Showman's Delight" Says Reviewer of "Her Big Night"

THE handsome new Atlanta de luxe theater, the brand new Keith Georgia, held its gala opening last Monday night to packed and standing attendance. Theater patrons of the town who turned out en masse to welcome the new amusement temple were not disappointed, for a bright, snappy vaudeville bill of five acts was presented along with one of the cleverest, most diverting feature pictures to grace a screen this season —Universal's new Laura La Plante starring vehicle "Her Big Night," providing a royal "big night" for all who gather at the box-office to secure admission thereto.

"Her Big Night" was taken from the story "Doubling For Lora," written by Peggy Gaddis, an Atlanta girl, who has gained national fame as a magazine writer. Its adaptation for screen purposes was accomplished with the utmost skill, bright comedy and neatly contrived situations which finally resolve into an easily believeable happy ending. It's a showman's delight and the last word in humorous, lively modern-life entertainment; a bit of youthful romance, a large degree of suspense, plenty of farce and fast action, and abounding comedy. The patrons of the new Georgia Theater this week have literally laughed through its entire length—proof positive that it is a ticket tonic of no mean order.

Briefly, we have pretty Frances Norcross and her sweetheart, Johnny Young. Johnny would propose if he had one thousand dollars with which to buy a "supporting" business. A frantic press agent persuades Frances to take the place of Daphne Dix, famous movie star, at a personal appearance, Daphne failing to arrive on the scene and Frances goes through with the stunt to win the thousand dollars offered. So that she may give it to Johnny.

But Adams, a cynical reporter looking for a good "scandal" story on Daphne, suspects the hoax. He follows Frances back to Daphne's apartment and has his cub reporter go in as Daphne's husband in an effort to trick Frances into a confession. The real husband appears, then comes a "granddaddy" admirer whose irate wife soon follows him, and to complicate matters, Johnny appears on the scene. Between them they mix things exceedingly lively. Adams calls a showdown and the jig is about up when the repentant Daphne slips in unobserved and changes costumes with Frances just in time. Johnny is convinced of Frances' innocence and good intention, and all ends with the right couples re-united.

The program began with an organ prelude and then International News was flashed on the screen.—*Atlanta Weekly Film Review.*

(Length: 7,603 ft.)

Audience Loved "Perch of Devil" Reports Reviewer

GOLD or glitter? Life means one or the other to all of us. In Gertrude Atherton's novel, "Perch of the Devil," she tells of two women: One who sought the glitter and one who was after the gold.

Now we have the story dramatized and on the screen of the California Theater for the week. Mae Busch is the wife, Ida, whose life on a Western ranch bores her. Some day, perhaps, her husband will dig gold from the Perch of the Devil mine, but in the meantime—life is deadly dull.

Comes to the ranch, seeking shelter from a driving rain, a woman, Ora Blake, young, pretty and sophisticated. The triangle complete, the story grows more complicated. Ora owns the neighboring ranch and is on her way to Paris to celebrate her divorce.

She sees the young husband, Gregory and, woman-like, changes her mind. She stays long enough to decide that she wants the man, then she takes his young wife to Europe with her.

Word from America announces the discovery of gold in Perch of the Devil and Ida cables her intentions of returning at once. She includes her love in the message, but it is deleted by the designing Ora. Back at the ranch Gregory begins to wonder, when the curt cable arrives, whether his wife loves him or his newly gotten gold.

When Ida and Ora arrive home Ora gives him little chance to think that it is anything but his millions. She even suggests now that Ida has so much money perhaps she would like a title as well. She hints at a love affair between Ida and Lord Mobray. The arrival of Lord Mobray confirms Gregory's suspicions of his wife.

That night Lord Mobray asks her when she is to divorce Gregory. To her answer of "Never!" he questions how Ora is going to marry him if she does not divorce him

She drives to Ora's ranchhouse, accuses her of treachery and armed with a murderous looking paper knife starts after her. It is gorgeously melodramatic and the audience loved it. Ora rushes from the house in ternor. There is a deserted mine shaft in which she hides.

Ida finds her and the battle is on. We have seen so many movie heroes fight the villain for love of a woman that it is refreshing and interesting to watch two women tear at each other for love of a man—even if it far from convincing.

In the midst of their fight the flood gates of the Perch of the Devil mine are blasted open and the old mine is flooded. They find themselves battling for their lives against a common enemy. Ida saves herself, and to add to the suspense she can either save Ora or let her drown. She rescues her and her husband's prodigal love.—*San Francisco Chronicle.*

(Length: 6807 ft.)

Not a Dull Moment In "Spangles" States "Reeland Reviews"

ONE of the best pictures of circus life we have ever seen. All the glamor and sparkle of the Big Tent was somehow infused into this film, with the result that it looks and impresses as the real thing. Add to the aforementioned, great gobs of human interest, a nicely calculated suspense and intelligent production methods and you have a picture which we think will give satisfaction to the most exacting audience.

The story is by Nellie Revell, of Variety, and we say that she certainly know her circus. Where the film shines in particular is in its painstaking attention to detail. From the pulsing panorama of the show under the Big Tent right down the line to the entraining of the circus for the jump to the next town not a detail has been missed—or misplaced.

The love interest is handled by Marion Nixon and Pat O'Malley, whose scenes together are likely to exert a powerful sympathy pull.

The film is bursting with action, not a dull moment popping up during the seven reels. There are two distinct climaxes, one occuring about midway and another coming just at the end for a grand and glorious finale.

No good reason why this one shouldn't step right out and take its place with the best of them. Suitable for all theatres on any day of the week, week-runs included. — *Reeland Reviews.*

(Length: 5633 ft.)

Made Good With Press and Public

You'll Love People In "The Old Soak" Says Chicago Critic

A TWINKLE of talent is caught by the telescope of public favor and suddenly there bursts on the cinema horizon a bright new star.

Sometimes this happens almost overnight, but such was not the case with Jean Hersholt, who appears in his first starring role at the Capitol this week. Hersholt has been delighting us now for some time with his screen characterizations. If anyone ever did, he certainly deserves being elevated to steller heights. The move opens a new avenue of good pictures, too. It is always an event when we are enabled to see films centered around some one other than a curly-headed hero or heroine.

As played by Hersholt, the Old Soak is a lovable old rascal with a big heart and ready wit, but his tippling is the scandal of the small town in which he lives. You'll love the other characters of this photo-play, too—they're all so "homy" and delightful. There's the mother (Lucy Beaumont), who loves her Old Soak in spite of his faults. There's the flapper son (played by George Lewis), who is enamored of a chorus girl and who is too cowardly to tell her he hasn't any money. Then there's Louise Fazenda as the comical maid of all work in the Old Soak's household and other typical village characters. Last but not least there's the cousin of the family, a sneaking hypocrite who wouldn't take a drink in public but who does not hesitate to make money by bootlegging on the sly—who is full of lectures about righteousness, but who turns right around and attempts to cheat his own blood relations.

The plot of "The Old Soak" is very simple. The boy of the family falls victim to the scheming cousin and steals some stock belonging to his mother and sells it to the cousin for a few hundred dollars in order to buy his chorus girl sweetie a fur coat. The stock turns out to be worth $20,000 and the family suspects the Old Soak of having sold it because of his reputation for getting drunk. Eventually, the chorus girl, who, by the way, is June Marlowe, a very pretty and very likable girl, turns out to be a regular fellow and she tips the Old Soak off to the fact that the hypocritical cousin is a bootlegger. Thus the Old Soak is enabled to threaten him with exposure and make him pay the mother of the family back the amount the stock was really worth.—*Chicago American.*

(Length: 7445 ft.)

Patrons Pack Oregon Theatre To See "Michael Strogoff"

NO wonder it takes nearly two hours to run off the picture "Michael Strogoff" — which opened its three day continuous showing at the McDonald yesterday—as it is one of the most complete and at the same time most pretentious and fast-moving pictures we have seen. All the greatest and most daring scenes attempted in picture-making, all the thrills and excitement portrayed in movies, all the impossibilities ever made possible and all the possibilities ever made impossible are in "Michael Strogoff."

Eugeneans are indeed fortunate to see such an extraordinary picture any time, let alone for its premiere. It has been directed by a master hand and genius.

One wonders if there isn't at times almost too much in the picture. One can hardly find a fallacy, everything is in the picture, nothing left to the imagination, everything worked out in detail in a rapid succession of nerve-wrecking scenes that portray anything from the most logical to the most improbable situations.

The picture retains all the dramatic effects and glamor of the story, adding many choice interpretations the story never knew.

Ivan Moskine does a wonderful part of acting as Michael Strogoff, the spy who, entrusted with a message from the czar of Russia to the latter's brother, the grand duke in Siberia, and whose power and life are threatened by hoards of Tartars, goes through much danger and agony to fulfill his mission.

The other members of the cast, mostly foreigners, are not so well known but they one and all do some of the finest acting seen here.

Many scenes are showy and of extraordinary photography. Parts of them are done in color which proves most effective as such when portraying the splendor of old Russian court life, the fetes, and the Tartars in their elaborate robes and gypsy dress. The scenes of the Tartar camp are wonderfully well done and form a great spectacle of color and fantasy.

Perhaps the most dramatic scenes are those taking up the capture of Michael Strogoff as a spy by his enemies, the Tartars, and showing him a prisoner before the great Khan who orders him to be blinded by hot steel which is done while the mobs of frenzied and hysterical Tartars look on and exult in the torture.

Whatever elements you like about motion pictures, be they romance, action, humor, tragedy, spectacular, story, character part, art, technique or the hundred and one other things that bring praise or condemnation, they are all combined in the picture of Michael Strogoff.

That Eugeneans were thrilled over the vehicle was evident as the theater was packed for all four shows, the crowds even having to stand for the first show at noon.—*Eugene, Ore., Guard.*

(Length: 9315 ft.)

"Take It From Me" Is Another Jolly Denny Film Comedy

YES, and you can take it from me that Reginald Denny keeps right on making some of the most amusing and entertaining movies that ever come out of Hollywood. His latest, "Take It From Me," at the Orpheum, is right up to the Denny standard. And if you and I agree, that standard is—let's be outspoken—swell.

"Take It From Me" used to be a musical comedy. The tunes are missing, naturally—but they weren't such great tunes, anyway. And as Mr. Denny does the piece there is more entertainment and laughter in the movie than in the stage version. Mr. Denny's cast-name may be Eggett, but I failed to see the egg as far as he's concerned.

According to the plot Mr. Denny is a careless, happy-go-lucky chap who inherits $50,000 from his uncle. He and two friends go through this speedily. Then Reginald gets the department store. If he can run it for three months at a profit he gets it to keep; if not, it goes to the manager, Cyrus Crabb, who lives up to his name.

This Crabb tries to ruin Mr. Denny. In turn, Mr. Denny tries to ruin the store for Crabb. But it all comes out happily—very happily for the Orpheum audiences. Denny's scenes in the department store windows, in a bargain sale and at a fashion show will probably be voted the best parts of the picture. But really, none of "Take It From Me" could possibly be described as dull—*J. J. in Chicago Herald and Examiner.*

(Length: 6649 ft.)

The Greatest Ready Ma... Aud...

Victor H...

Les Mis...

The Successor to "The Hi...

A Universal Film De France Triump...

Presented by CARL LAEMMLE

e

ence in Show History!

ugo's Immortal Classic

erables

nchback of Notre Dame!"

Big as the Soul of all Humanity!

CARL LAEMMLE COMPLETES NATION-WIDE PLANS FOR "LES MISERABLES" SCHOLARSHIP AWARDS

(*Continued from Page* 13.)

There is probably no book, except the Bible, read by more people than "Les Miserables," but school authorities report that there has been a sloughing off of interest in Victor Hugo on the part of the average American boy and girl. It is to reawaken this interest in France's master pen-man and in his great literary achievements that Laemmle is launching the present competition. Simultaneous with the release of the photoplay built around the Hugo romance, which will take place in the United States sometime shortly after the first of the year, new series of Victor Hugo's works will reach the reading public. Also, it has been announced that a story of "Les Miserables" on the order of Charles Lamb's "Tales From Shakespeare," is being projected for early publication.

Tentative dates for the submission of essays on the subject aforementioned are set as January 1st, 1927 to February 28th, 1927 inclusive, although it is possible that the time may be extended beyond February 28th, in order to give students plenty of time to analyze the Hugo novel. While it is not thought probable, the judges may have difficulty making final selections. In case there is a neck-and-neck finish between candidates, Laemmle has signified his intention to make awards to the additional students.

Universal reports that the preliminary discussions regarding the Awards have made deep impressions on the country's educators. This is seen to be true by a consideration of the men who make up the judges committee. These men, four of them, at the top of the educational world, and the fifth, one of the country's most popular writers, accepted their selection on the committee with grace and interest. Dr. Butler accepted in the following personal letter:

"My dear Mr. Laemmle: My friend, Mr. Will Hays, has sent me your letter to him of November 9th with its kind suggestion that I should act as one of the judges in the interesting and highly useful competition that you propose for high school students.

"I have written Mr. Hays that it will give me great pleasure to accept your suggestion and to serve your cause to the best of my ability. With good wishes, I am Very Truly yours,

"Nicholas Murray Butler."

Universal, through its distributors in the British Isles, now is conducting a similar Scholarship Award in Great Britain and Ireland. It is the biggest scholarship competition ever held over there. It is predicted that every high school in the British Isles will be represented by candidates for the honors. The amount involved is substantially the same and the educational authorities of the several countries are behind the competition with their entire good will and assistance.

Universal is the foremost exponent of Victor Hugo on the screen. That company's film adaptations of "The Hunchback of Notre Dame," was the outstanding production of the year. It ranks as one of the great pictures of all times. The acquisition of "Les Miserables" from the French Societé des Cineromans was followed by the announcement of the early filming by Universal of "The Man Who Laughs," Hugo's strangest and most gripping novel. As "Les Miserables" nears the screen, plans are well under way for the production of "The Man Who Laughs," and Conrad Veidt, noted German actor, has been put under a long term contract, to play the principal role, that of Gymplaine, the noble mountebank.

It is expected that detailed specifications as to conditions in the Carl Laemmle-Victor Hugo Scholarship Awards will be sent out from the Universal Home Office to all high schools throughout the country early this month. Definite restrictions as to the use of the Scholarship Awards may not be made. In Great Britain, the student's parents have the choice as to whether the Award is to be devoted to higher education for the child or for apprenticeship. In the United States the Award probably will apply to college or business school tuition. No plans have been discussed pointing to scholarships in any one or more colleges or universities.

LITTLE EVA WAS THERE ALL THE TIME

(*Continued from Page* 10.)

"Uncle Tom's Cabin" company embarked on location on the Mississippi River, where they are now working, the most vexatious role in the entire cast, that of Little Eva, was filled to the entire satisfaction of everybody. Little Virginia is developing a natural technique which, if not as blonde as people might expect, is just as genuine, and just as compelling as the most heart-melting of Little Evas who ever went up to Heaven to the prayers of Uncle Tom and the "a little soft music, professor" of the local orchestra.

DOCTORS AIDED BY MOVING PICTURES

"IN no branch of science does the moving picture offer greater possibilities than in medicine and surgery," according to Dr. S. Philip Goodhart, professor of Clinical Neurology at Columbia University in New York. Its application in this field, he believes, will open a vista of greater depth.

"The life long acquisition of a surgical technique, the demonstration of which would pass away with its possessor, is being preserved for the teaching of future generations by means of film reproductions," he said.

The American College of Surgeons recently appointed a special committee to develop medical motion picture films.

UNIVERSAL INAUGURATES NEW TRY-OUT METHOD FOR LAUNCHING "MICHAEL STROGOFF" IN U. S.

(*Continued from Page* 17)

In St. Augustine, Fla., "Michael Strogoff" was shown in the Jefferson Theatre. This 750-seat house was packed to the ticket-box by an audience that roared its approval at the high-lights of the film and applauded loud and long after the final fade-out. The run was a big success, Roy S. Campbell, manager of the house, reported to Universal.

In Phoenix, Ariz., where the picture was presented in the Columbia Theatre, the reaction to the film was so favorable that D. S. Mitchell, Universal sales executive in that section, reported by wire to the Universal home office in the following terms: "Tremendously impressive. Realism very vivid. Moskine great. Mother love interest exceptional. Outstanding battle scenes. Pronounced big. Impressive as 'Hunchback.' Natural color good. Direction exceptionally good. Verne's adventure story full of suspense. Thrill after thrill held audience's undivided attention. Opened capacity business. Positively not one adverse criticism. Box-office success assured."

The Kearney, Neb., showing also was very conclusive as to the picture's value. It set new high records in that town, where it was presented in the Empress Theatre. The newspapers gave it column after column, including editorials. It was hailed as a record-breaker everywhere.

An eighth showing of "Michael Strogoff" also was held, but under slightly different conditions. In Blank's Strand, Des Moines, the picture was put on cold, following the regular night show. It is a great tribute to the picture that the entire audience with the exception of five or six who had to catch last trains, stayed through until long after midnight to see the conclusion of the Universal picture. Prominent exhibitors present hailed it as one of the most wonderful productions they had ever seen. All of the Blank managers in that section were present at the showing and rendered high praise to the film, Universal reports.

"A good Western crammed full of action."

—Grand Theatre,
Rainier, Ore.

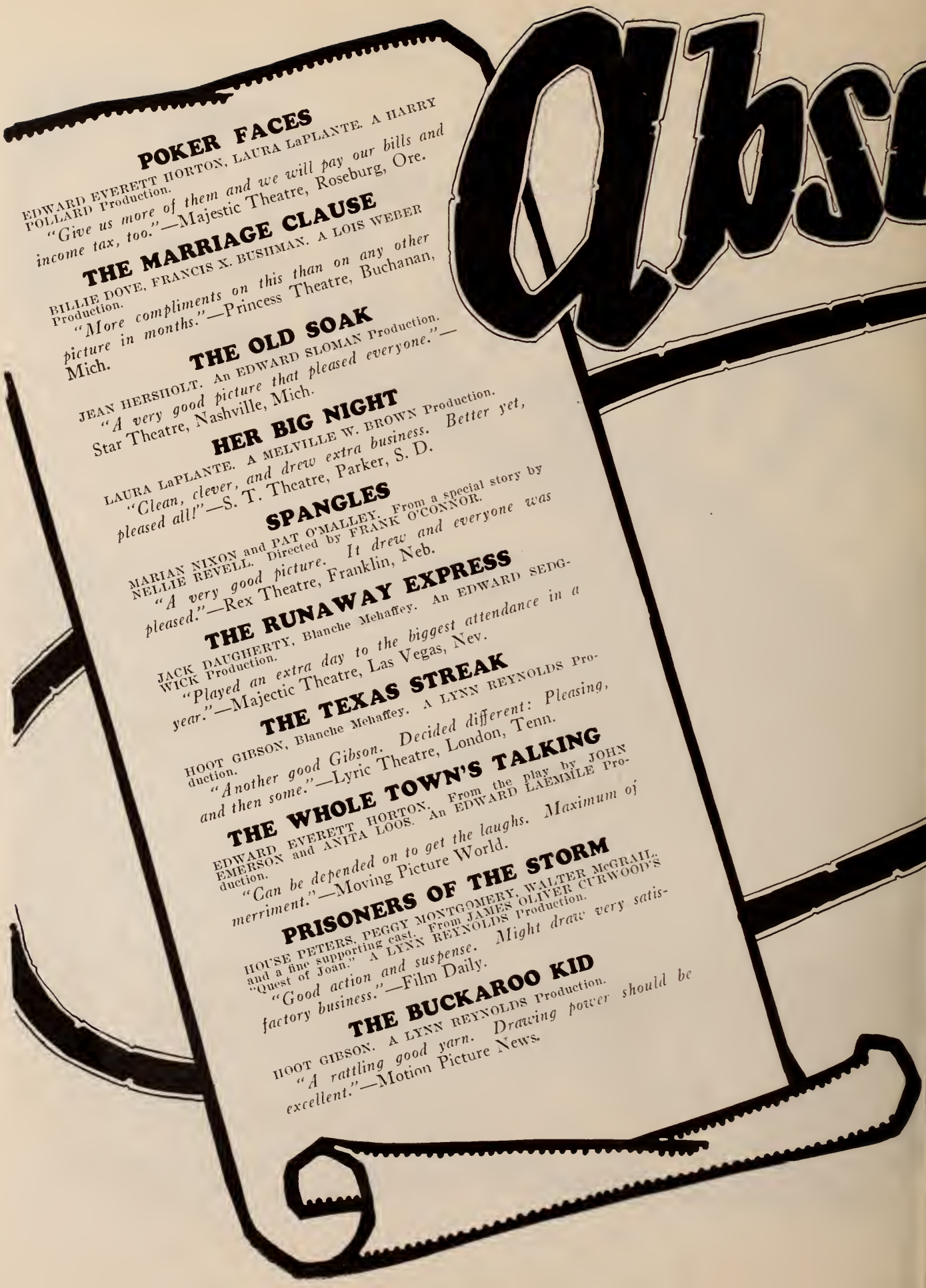
BLUE STREAK WESTERNS

24 of them
5 reels each
Released by
UNIVERSAL

Art Acord
with his horse, Scout, and his dog, Bunk

Fred Humes
with his marvel horse

Jack Hoxie
with his horse, Raven, and his dog Scout


Gibso
POKER FACES
EDWARD EVERETT HORTON, LAURA LaPLANTE. A HARRY POLLARD Production.
"Give us more of them and we will pay our bills and income tax, too."—Majestic Theatre, Roseburg, Ore.
THE MARRIAGE CLAUSE
BILLIE DOVE, FRANCIS X. BUSHMAN. A LOIS WEBER Production.
"More compliments on this than on any other picture in months."—Princess Theatre, Buchanan, Mich.
THE OLD SOAK
JEAN HERSHOLT. An EDWARD SLOMAN Production.
"A very good picture that pleased everyone."—Star Theatre, Nashville, Mich.
HER BIG NIGHT
LAURA LaPLANTE. A MELVILLE W. BROWN Production.
"Clean, clever, and drew extra business. Better yet, pleased all!"—S. T. Theatre, Parker, S. D.
SPANGLES
MARIAN NIXON and PAT O'MALLEY. From a special story by NELLIE REVELL. Directed by FRANK O'CONNOR.
"A very good picture. It drew and everyone was pleased."—Rex Theatre, Franklin, Neb.
THE RUNAWAY EXPRESS
JACK DAUGHERTY, Blanche Mehaffey. An EDWARD SEDGWICK Production.
"Played an extra day to the biggest attendance in a year."—Majectic Theatre, Las Vegas, Nev.
THE TEXAS STREAK
HOOT GIBSON, Blanche Mehaffey. A LYNN REYNOLDS Production.
"Another good Gibson. Decided different: Pleasing, and then some."—Lyric Theatre, London, Tenn.
THE WHOLE TOWN'S TALKING
EDWARD EVERETT HORTON. From the play by JOHN EMERSON and ANITA LOOS. An EDWARD LAEMMLE Production.
"Can be depended on to get the laughs. Maximum of merriment."—Moving Picture World.
PRISONERS OF THE STORM
HOUSE PETERS, PEGGY MONTGOMERY, WALTER McGRAIL and a fine supporting cast. From JAMES OLIVER CURWOOD'S "Quest of Joan." A LYNN REYNOLDS Production.
"Good action and suspense. Might draw very satisfactory business."—Film Daily.
THE BUCKAROO KID
HOOT GIBSON. A LYNN REYNOLDS Production.
"A rattling good yarn. Drawing power should be excellent."—Motion Picture News.

They're all on Universal's Greater Movie List!

A PAGE OF SYNOPSES

"ROLLING HOME"

Universal Jewel
Starring REGINALD DENNY
Directed by WILLIAM A. SEITER
Story by John Hunter Booth

CAST

Nat Alden.....Reginald Denny
Phyllis .....Marion Nixon
Mr. Grubbell.....E. J. Ratcliffe
Dan Mason .....Ben Hendricks, Jr.
Mrs. Alden .....Margaret Seddon
Col. Lowe.....George Nicholls
General Wade.....Alfred Allen
Sheriff .....C. E. Thurston
Select Men.....George Marion
Alfred Knott
Pemberton .....Anton Vaverka

(Footage: 6993)

NAT ALDEN, an enthusiastic but unlucky young promotor, fails in a mad venture and is thrown out of the office of Mr. Grubbell, a capitalist whom he has involved in the deal. Outside he meets Dan Mason, an old army buddy, who is now Grubbell's chauffeur. Dan gets a three day vacation while his boss goes to Boston, and Nat induces him to drive him to his home town in the stately Rolls-Royce, for the townspeople believe him to be a millionaire and it would break his mother's heart to see her son come home broke. For the first time since the war, Nat arrives in the home town and is received with a brass band and cheers. His mother holds a reception for him and the leading citizens press him for contributions to various charity funds, which he readily promises. Then he is compelled to pledge moral and financial support to bring about a town boom. Just to be saying something he mentions "the great natural resources" of the town, pointing with melodramatic pride to the waterfall in the city park. So enthusiastic are the citizens over the brilliant picture of the future which is painted by the bluffer that they agree on the spot to sell him the water power franchise for $100,000. He is practically compelled to make out a check for this "paltry" amount, in back of which there are no funds.

Phyllis, the girl he loves, takes him aside and tells him that their positions are now so wide apart that she cannot marry him. It would look as though she were marrying him for his money. He tries to convince her that he is broke, but succeeds only in convincing her that he is a liar.

The president of a water company in Boston reads in the morning paper that Nat Alden has secured the power rights that he has been trying to get for years. Along with the article is a photo of Nat and his "secretary," Dan Mason. He gets Nat on long distance and offers him $250,000 cash for the franchise. Nat accepts and then sits impatiently awaiting the arrival of the representative of the water company with the cash that will cover his own fake check.

Mr. Grumbell enters the office of the president of the water company, sees the photograph of Nat and his chauffeur, whom he brands as crooks. The water company withdraws its offer and Grubbel hastens to arrest Nat and Dan for stealing his car. However, when he sees that Nat really holds the water franchise, he offers $300,000 and gives Nat the check in payment. Dan, at this moment, enters triumphantly and asks Nat if the old fool had fallen for that bunk. Old Grubbell, springs up from his chair in the corner and takes back his check in a rage, calling them both crooks. The town council enters and he demands their arrest on a charge of fraud. Nat points out that he has until the next day at noon to make his check good. He leaves the house and starts for the railroad station. Grubbell asks the town council if the franchise is really on the level. When they tell him it is he begins to fear that Nat will close with his competitor and agrees to give Nat the $300,000 if they can find him.

Phyllis runs out, and after an exciting search, brings Nat home to a fortune and love.

"LET LOOSE"

A Two-Reel Tuttle Western Comedy
Featuring BEN CORBETT
and PEE WEE HOLMES

CARNIVAL day in Piperock. Dirtyshirt Jones wins a $5.00 prize in a riding contest and puts the envelope containing the prize money in his pocket. Magpie Simpkins slyly sneaks it away from him. Dirtyshirt gets Magpie to push his head through the hole in an "African Dodger" sheet and then locks him in and goes away to spark Susie, the town beauty, while Magpie gets pelted with eggs until rescued by fat Carrie Waite.

Dirtyshirt takes Susie to the soda fountain where they order lavishly. He reaches for the money and finds the envelope missing. Magpie enters triumphantly with Carrie and makes a bum out of Dirtyshirt by picking out elaborate presents for Susie, which he proceeds to pay for with lordly abandon with Dirtyshirt's prize money. Instead of the money, he finds in the envelope an I. O. U. from the judge of the contest. Both of the cowpunchers are kicked out of the soda fountain and land in a tub of lemonade being dispensed by Judge Steele at "five cents for all you can drink." They graciously pay him the nickle for what they have consumed, and walk off to the carnival where they accidentally get in with a couple of lions. Escaping down the road, they are pursued by a beast. When they fall down winded, the beast pounces on them and turns out to be Judge Steele's dog with a lion rug thrown over him.

"DARE DEVIL DAISY"

Two-Reel Stern Brothers
Featuring EDNA MARIAN

DAISY, in her new car, speeds through traffic recklessly while the insurance agent tries in vain to sell her father an accident policy. The old man refuses to think of such a thing until he glances out the window just in time to see Daisy finish the career of her car by smashing into another one.

Daisy's grandfather has left her a fortune on condition that she marry the young man of his choice. Her father is insistent that she carry out the terms of the will but Daisy is obstinate and persists in entertaining her pet sheik, whose folks have also pressed him to marry a strange dame. Her father drives the sheik out of the house and locks Daisy in her room. She escapes and they elope, followed in another car by her father and the mother of the boy they have picked for her to marry.

The eloping couple pick up a minister and are married on the fly. Finally overtaking them, Daisy's father starts to do violence by the groom but his hand is stayed by the woman who recognizes the boy as her son.

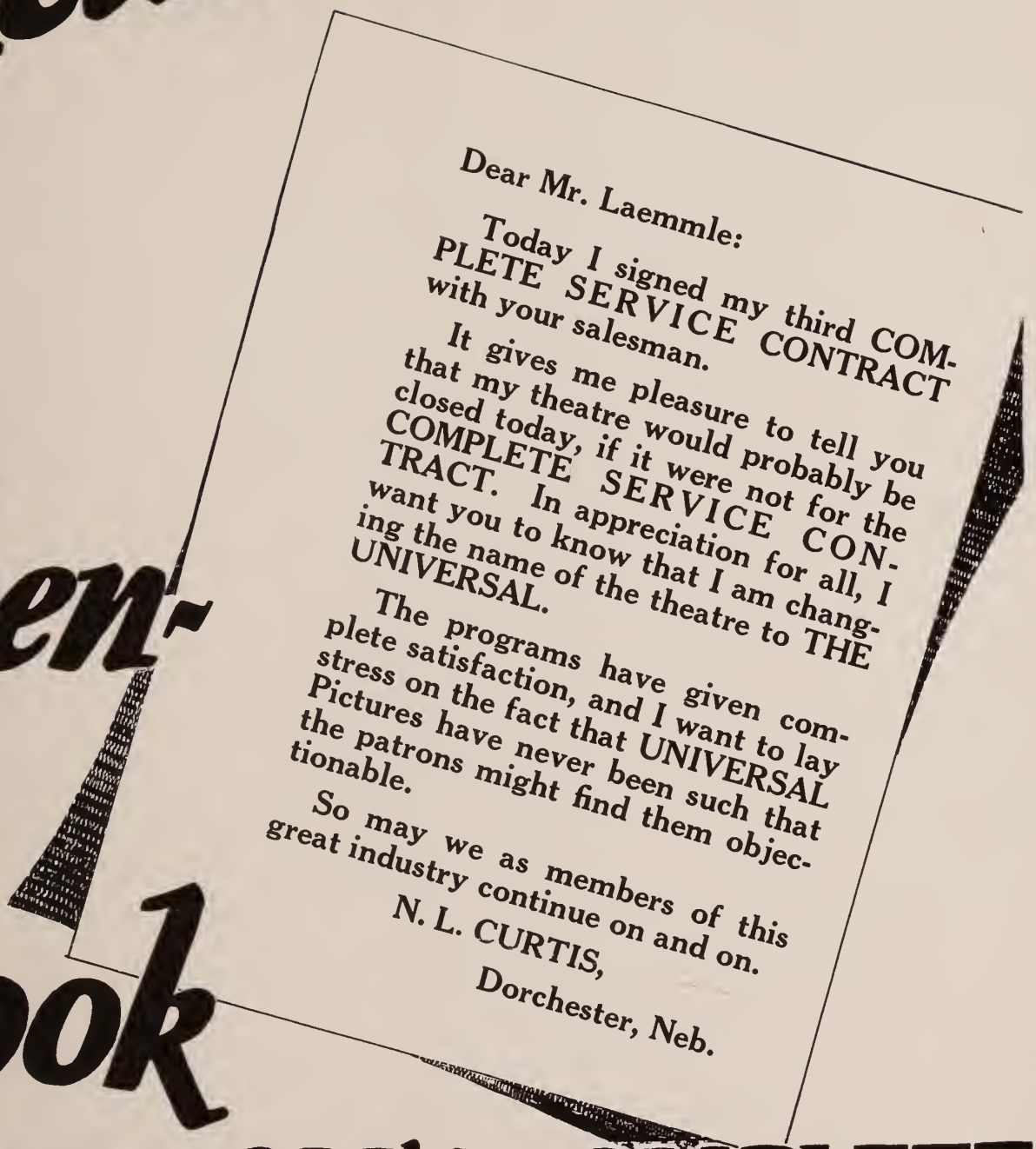
"STRINGS OF STEEL"

A Ten-Episode Adventure Picture
Starring WILLIAM DESMOND

No. 3.—"Fighting for Love"

HOGAN'S henchmen steal the transmitter from Ned's carriage and ride away. Ned and Gloria pick themselves up unhurt and drive back to town, Gloria returning to her post at the Excelsior Telephone Company, and Ned going to Hogan's dance hall saloon in the hope of getting back the stolen transmitter. Informed by a spy that Ned is at the saloon, Hogan plans to trap Gloria and Ned together, so he sends her a fake message that works. She drives to the dance hall, arriving just as Ned, who has caught a glimpse of the transmitter, makes a dive for it and gets into a mix-up with Hogan's henchmen. Gloria rushes through the fray and gets away with the transmitter, driving madly down the street. She collides with another vehicle and is thrown to the street in front of a span of oncoming fire horses. Ned, at Hogan's, battles his way to a swinging scaffold. The rope breaks and the scaffold falls.

Read this



Dear Mr. Laemmle:

Today I signed my third COMPLETE SERVICE CONTRACT with your salesman.

It gives me pleasure to tell you that my theatre would probably be closed today, if it were not for the COMPLETE SERVICE CONTRACT. In appreciation for all, I want you to know that I am changing the name of the theatre to THE UNIVERSAL.

The programs have given complete satisfaction, and I want to lay stress on the fact that UNIVERSAL Pictures have never been such that the patrons might find them objectionable.

So may we as members of this great industry continue on and on.

N. L. CURTIS,

Dorchester, Neb.

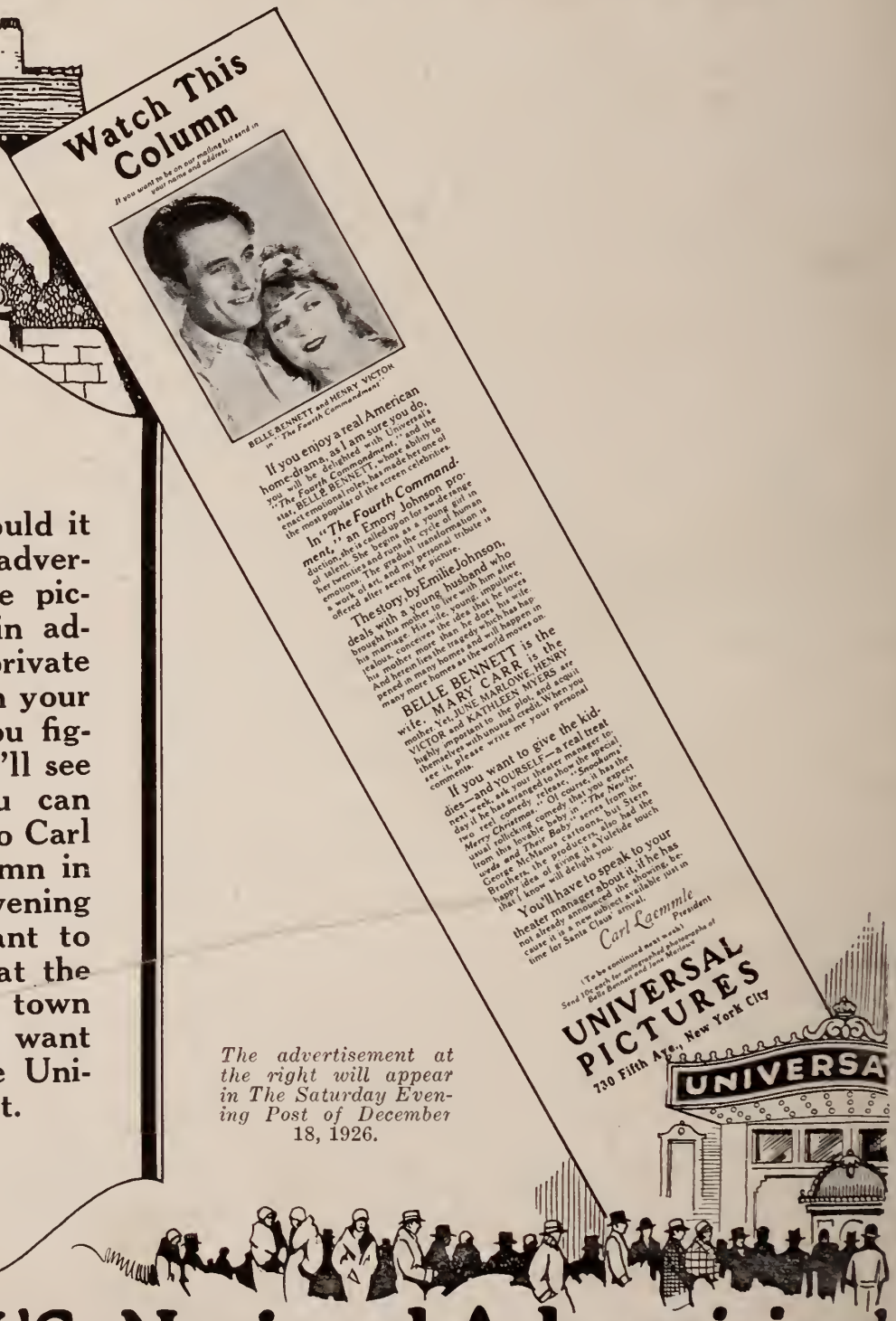
then-

Book

"UNIVERSAL'S COMPLETE SERVICE CONTRACT

Tie up the Home with Your Theatre—

HOW much would it cost you to advertise your feature pictures months in advance to every private telephone user in your town? When you figure that out you'll see how much you can save by tying up to Carl Laemmle's Column in The Saturday Evening Post. If you want to play pictures that the people of your town know about and want to see, book the Universal output.



The advertisement at the right will appear in The Saturday Evening Post of December 18, 1926.

UNIVERSAL'S National Advertising

VOL. 29 No. 24

JULY 20. 1929

KEN MAYNARD

UNIVERSAL'S LATEST WESTERN THUNDERBOLT

in

"The Wagon Master"

The above column will appear in The Saturday Evening Post issue of August 3, 1929.

Coming to the
GLOBE THEA. N.Y. twice daily
Monday July 15th 1929
Carl Laemmle presents
EDDIE LEONARD
in
MELODY LANE
with
JOSEPHINE DUNN

It Hits the Heart!

100%
TALKING
SINGING
DANCING
DRAMA

With Huntly Gordon, Jane La Verne, Georgie Stone. Story by Jo Swerling. A Robert Hill Production. Two negatives: one talking and singing; one silent.

EDDIE LEONARD will make a personal appearance at every performance at the Globe.

FORWARD MARCH with UNIVERSAL!

Now Grab These

No. 147—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

UNIVERSAL again steps out in front!

This time it is with "Melody Lane"—which is nothing short of a knockout talking-singing-dancing drama in which you laugh and cry, sing and dance and enjoy yourselves with Eddie Leonard, the minstrel of the millions.

It has a story which will grip you by the heart. It has spots which will bring a lump to your throat and genuine (not glycerine) tears to your eyes. It has other spots which will make you tap time with your feet and indulge in abdominal laughs, if you get what I mean.

Its main theme song is entitled "Beautiful"—and that's just what it is. You'll hum and whistle it after you have viewed the picture. It has other songs, too—including a closing chorus of the song which Eddie Leonard is compelled to sing every time he faces an audience—"Roly Boly Eyes."

It is a natural!

Hokum? Yes, stacks and packs of it. The kind of hokum

Summer Profits!

that is known to be sure-fire; the kind that plays upon nearly every emotion in the human make-up.

Supporting Mr. Leonard is the gorgeously beautiful Josephine Dunn. And some of the highest of the high spots in the picture are contributed by little Jane LaVerne, who danced her way to your heart on the upper deck of "Show Boat."

You don't have to wait for "Melody Lane." It's ready now. It's one of your best life-savers for the summer season as well as for any other season.

It's the greatest dramatic and musical vehicle the great and popular Eddie Leonard ever had in all of his stage career—and I am happy to say that he puts it over in finer style than you ever saw him do in all your born days.

Love—sacrifice—melody—and a corking happy ending. All these elements are splashed throughout "Melody Lane" with a generous hand.

If you don't love it, you ought to have your heart examined to see if it has turned to rock.

And as for your audience—they'll eat it alive!

Get a speedy booking on "Melody Lane" and give it the advertising campaign it deserves!

Carl Laemmle's MILLION CANDLE POWER from 6 great weeks at the Globe

with

Glenn Tryon, Evelyn Brent,

Merna Kennedy, *T. E. Jackson, Otis Harlan, Robert Ellis, *Paul Porcasi, Leslie Fenton, Betty Francisco

from

JED HARRIS' Stage Production of the play by PHILIP DUNNING and GEO. ABBOTT

Directed by

Paul Fejos

A CARL LAEMMLE, Jr. Production

Two Negatives: one SILENT, one with DIALOG

Color Scenes by Technicolor

*of the original play cast

There is only One Broa

PICTURE MARCHES ON!

Theatre, N. Y. at 2 dollars top

TO BREAK RECORDS FOR YOU!

with ORIGINAL PLAY DIALOG

100% TALKING and SINGING

dway

—and Universal has it!

It's on Broad

it just keeps rolling along!

SHOW

way AGAIN!

NEW YORK can't get enough of 'SHOW BOAT.' For, after a long and successful run twice daily at the Globe Theatre—at $2.00 top—it is now packing 'em into the Colony Theatre at popular prices—75c. top. Never before has the Colony seen such crowds as throng to its doors all day and evening long. 'Show Boat' is merely doing in New York what it has done and is doing in every other section of the country—establishing new BOX-OFFICE records. NOW—NOW, when you need BIG pictures—when you need real BOX-OFFICE help—is the time to grab "SHOW BOAT." NOW ! ! !

Universal's Talking and Singing Triumph

From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.

A HARRY POLLARD Production

Presented by CARL LAEMMLE

BOAT

The
UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick — Editor
PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5TH AVE. — NEW YORK CITY
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Vol. XXIX JULY 20, 1929 No. 24

Universal To Make Super Sound Film Of "All Quiet on the Western Front"

Sensational War Novel Creates Intense Rivalry Among American and Foreign Bidders for Screen Rights—Universal Pays Record Price for Foreign Work —May Be Made in Europe—New York Also Talked of as Production Locale.

"ALL QUIET ON THE WESTERN FRONT," the sensational war novel by a German soldier, Erich Maria Remarque, which has passed the million mark in the number of copies sold in Europe and America, will be made into a super screen production with full dialogue and sound effects. Screen rights to the famous book have just been acquired by the Universal Pictures Corporation, Carl Laemmle, president of that company, announces.

Maxwell Anderson, co-author with Capt. Laurence Stallings, of "What Price Glory?" the great American war play and picture, has been signed by Laemmle to adapt the German book for the screen and prepare the dialogue for it. He left New York last night for Universal City, Calif., the Universal studio plant, to confer with the company's production experts as the first step in his big task.

Universal's plans for the big war picture, as formulated thus far, indicate an outstanding super-production which should go down in screen history as an epic picture of the World War. It will transcend by far any other big war picture ever made, it is said, because of the humanness of its theme and because of the added realism now possible with sound and dialogue. War, soldiers, military activities and kindred subjects are exceptionally well suited to sound effects. The conversations, the comments of the trenches and barrack-rooms are red meat for virile dialogue and colorful lines.

Jacket of the sensational war book that has sold over 150,000 *copies in America.*

The purchase of the book's screen rights by Universal was the result of intense rivalry among motion picture producers. American, German and English companies were competing. Universal's negotiations extended over several weeks, and it was only by dint of great pressure from Mr. Laemmle that his representatives in Germany finally won out. The price paid establishes a record for screen rights in the Old World.

There is a possibility that the picture will be made in Germany. Mr. Laemmle sails for Europe next Wednesday aboard the S. S. *Majestic.* One of the first things he will do upon reaching the other side will be to make a survey of sound production conditions in Germany in order to determine whether it will be best to produce the picture there. The situation is complicated by the sound and dialogue angle of the production, which represents a vast outlay in installation costs if it should be necessary for Universal to equip a big sound studio abroad. Universal already owns a big production studio in Berlin.

It also is possible that the picture, or parts of it, will be made in or near New York. Mr. Laemmle is just completing arrangements for the establishment of a sound studio in New York City. At Universal City, of course, Universal has one of the best

(*Continued on page* 30)

"The Wagon Master"

Ken Maynard's First Talking-Singing Picture For Universal Westerns.

Ken throws a mean rope.

Bringing home the villain in the best Western manner.

Ken Maynard and Edith Roberts provide the love interest.

Edith Roberts and Tom Santschi in one of those bad moments for the hero.

One of the impressive backgrounds for Maynard's romantic story of the old West.

"Broadway" Shown As First Talking Picture On Shipboard

Carl Laemmle Sails on Majestic After Significant Ceremony Marking New Milestone in Moving Pictures As Electrical Research Products Installs First Portable Apparatus As Permanent Fixtures of White Star Travel

ON A HOT and humid afternoon last week, a group of important personages, executives of the City of New York, and of the sovereign states of New York and New Jersey, gathered on a little boat in the middle of the Hudson River and celebrated an historical event. The event was the raising of the first strand of the new Hudson River Bridge, the significance of which lay in the fact that this bridge would form a new method of communication.

On the same evening, on a much bigger boat, the Majestic of the White Star Line, an equally important group of people gathered to celebrate a still more important milestone of progress — the first commercial installation of Electrical Research's new portable sound equipment, whereby talking pictures were shown for the first time in history on a great trans-Atlantic liner.

The gigantic S. S. Majestic of the White Star Line of the International Mercantile Corporation, leaving New York on her first trip abroad carrying sound films.

This forward step was made possible by the joint action of three great organizations. The first of these was the Electrical Research Products, Inc., subsidiary of the Western Electric and through it of the great New York Telephone and Telegraph Company, which after years of experimentation on the part of its engineers, had perfected an apparatus which made possible the showing of moving pictures on a vessel throbbing with energy and adapted to the requirements of ocean travel. Secondly, the White Star Line, subsidiary of the International Mercantile Marine, which, after a long experience of moving pictures, had come to the conclusion that their passengers were entitled to the very latest, most up-to-date and ingenious contrivances which the moving picture industry afforded. This company had picked the great Majestic, flagship of its fleet, on which to make this experiment and installation of the first portable sound apparatus in the history of trans-Atlantic travel. Third, the Universal Pictures Corporation, which promised its latest and greatest pictures, fresh from pre-release runs on Broadway, pictures like "Broadway" and "Show Boat," to further this progressive move, both on the part of the White Star Line and the Electrical Research Products, Inc.

A group of some two hundred officials of moving picture companies, mayors, judges, newspaper and magazine people, critics and publicists assembled in the Grand Salon of the Majestic to witness this epoch making pre-view of "Broadway" on this new sound apparatus on the eve of the sailing for Europe which took Carl Laemmle, president of the Universal company, on his annual business and vacation trip to Europe.

In spite of almost insurmountable difficulties, created by the late arrival of the vessel in port, the showing was a tremendous success. Speeches hailing this achievement were made by David Lindsay, assistant passenger traffic manager of the White Star Line, in place of president Franklin, who was unavoidably absent, owing to the launching of one of their great vessels at Newport News; by Lou B. Metzger, general manager of Universal; and W. Drake, vice president of Electrical Research Products, Inc.

Carl Laemmle, more fortunate than these gentlemen on this hot evening, had had the forethought to record his speech on Movietone and it not only was vigorously applauded at this pre-view showing, but was incorporated as a regular part of the program on the Majestic for the rest of the trip. Mr. Laemmle's speech was as follows:

"It is a great pleasure to me personally and a great compliment to the Universal Pictures Corporation that 'Show Boat' and 'Broadway' were chosen as the two features to be shown at this first demonstration of talking pictures in trans-Atlantic travel. I am overjoyed that you can hear them on this beautiful ship as well as see them.

"I wish also to congratulate the International Mercantile Marine because it is the first steamship company in the world to introduce talking pictures as a regular part of its entertainment of passengers. This new Western Electric Portable apparatus marks a new milestone not only in the completeness of trans-Atlantic travel, but in the world of moving pictures as well. It was a revelation to me, and I know that it will be to you and to my friends of the White Star Line.

"I thank you."

There were present:

Mr. Carl Laemmle, President of Universal Pictures Corporation, Mr. W. Drake, vice president Western Electric Company; Mr. L. B. Metzger, general manager Universal Pictures Corporation; Mr. P. L. Thompson, Western Electric Company; Hon. George D. Corliss, Mayor of Summit, N. J.; Mr. M. Van Praag, general sales manager, Universal Pictures Corporation; Mr. E. Mayo, Times Square Travel Bureau; Col. F. L. Devereaux, Western Electric Company; M. B. E. Mayor, World News Service;

The luxurious salon of the S. S. Majestic where Universal's "Broadway" and "Show Boat" were shown in sound versions for the entertainment of the ocean travelers.

Mr. John Kelly, Times Square Travel Bureau; Mr. William Ornstein, Barrist Goodwin Publications.

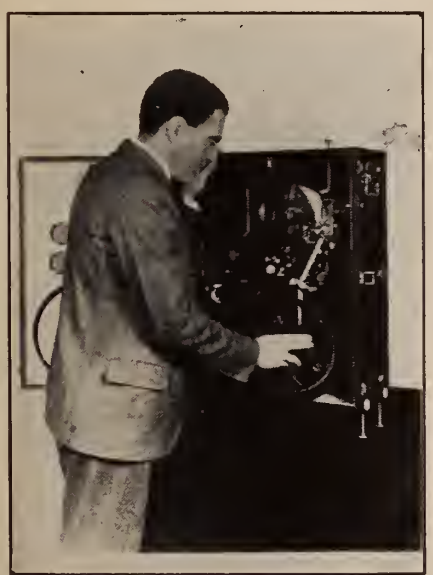
Mr. P. S. Bullen, London Daily Telegram; Mr. L. A. Fink, Wall Street News; Mr. G. F. Begoon, Western Electric Company; Mr. Jack Harrower, Film Daily; Mr. Peter Vischer, Exhibitors Herald-World; Mr. W. H. Ritt, Central Press Association; Mr. Roy Chartier, Billboard; Mr. A. J. McCarthy, International Mercantile Marine; Mr. Charles Hynes, Film Daily; Mr. Irving Mitchell, Wm. Green, Inc.

Mr. H. D. Strauss, Morning Telegraph; Mrs. T. A. McGoldrick, International Federation of Catholic Alumnae; Mrs. J. F. Looram, International Federation of Catholic Alumnae; Mr. Paul White, United Press; Mr. D. P. Lentner, International News; Mr. G. O'Brien, Wide World Photos; Mr. J. V. Sileo, Internation Photos; Mr. C. B. Paine, Treasurer, Universal Pictures Corporation; Mr. Herman Stern, Non-Theatrical Director, Universal Pictures Corporation; Mrs. Strauss, Scenario Department, Universal Pictures Corporation; Mr. George Cochrane, Sound Department, Universal Pictures Corporation.

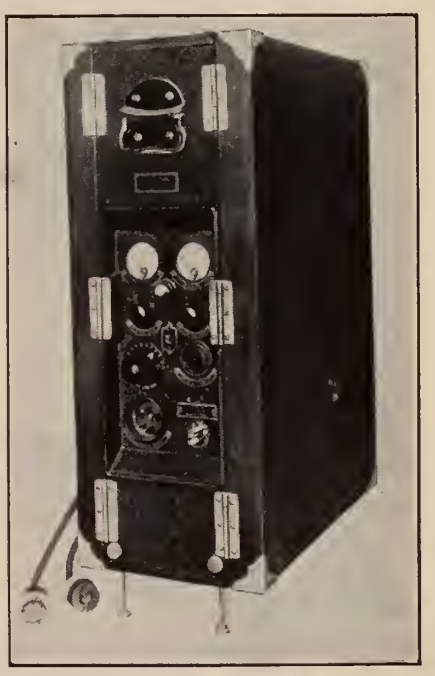
Carl Laemmle's trip to Europe is, as always, partly business and partly vacation. There still a number of matters to be decided in the production of "All Quiet on the Western Front," and many of these will be taken up by Mr. Laemmle directly with the German Government. Meanwhile Maxwell Anderson, co-author of "What Price Glory?" who has been assigned to write the adaptation of "All Quiet on the Western Front," has gone to Universal City to begin his colossal task.

The inspection of possible sites for Universal's studio in New York has developed five practical sites. Mr. Laemmle's okey has been given. The determination of the most advantageous from the business standpoint is left in the hands of Lou B. Metzger, General Manager.

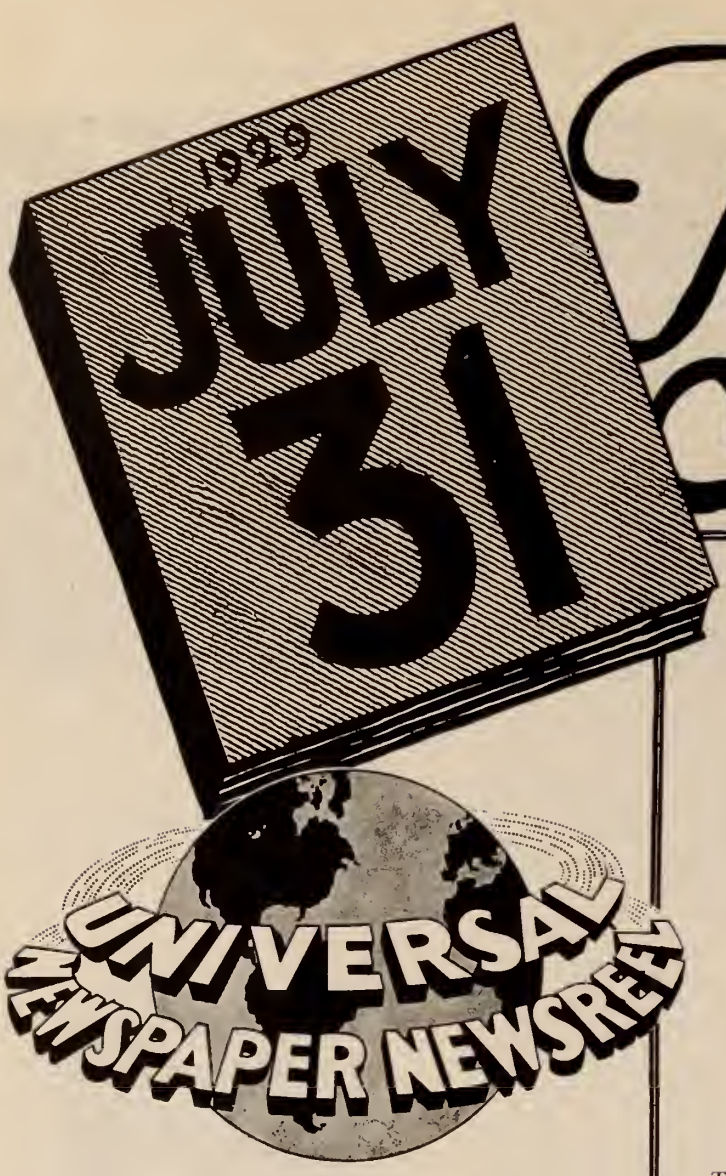
Mr. Laemmle's party includes Mr. and Mrs. Stanley Bergerman, Mr. and Mrs. Siegfried Laemmle, Jack Ross, David Bader and chauffeur and maid. They will go directly to Paris, and from there to Carlsbad.



Interior view of the Western Electric Portable Sound Projector showing compact arrangement of various parts and method of threading film. The light source for projecting the pictures is a high powered incandescent lamp incased within housing shown below operator's left hand.



A rear view of the Western Electric Portable Sound Projector showing the control panel on the projector. The two rubber covered cables are the only connections between the projector and the amplifier. The connections plug in receptacles similar to a light extension cord.



The Big News

World's Greatest Newspapers Now Boosting Your Newsreel

THE MONTANA STANDARD
(Butte, Mont.)
THE DES MOINES REGISTER
PHOENIX EVENING GAZETTE
NEW HAVEN EVENING REGISTER
THE KNICKERBOCKER PRESS
(Albany, N. Y.)
FT. WORTH STAR-TELEGRAM
THE CHICAGO DAILY NEWS
PITTSBURGH POST-GAZETTE
THE HOUSTON CHRONICLE
THE PHILADELPHIA INQUIRER
SAN FRANCISCO CHRONICLE
THE COMMERCIAL APPEAL
(Memphis, Tenn.)
THE EVENING WORLD
(New York, N. Y.)
LOS ANGELES TIMES
THE DALLAS DISPATCH
THE PORTLAND NEWS
THE SEATTLE STAR
CHARLOTTE NEWS
THE VANCOUVER SUN
THE EVENING STAR
(Washington, D. C.)
THE DETROIT NEWS
THE SPOKANE PRESS
BOSTON TRAVELER
THE SAN DIEGO SUN
THE OKLAHOMA NEWS
EL PASO EVENING POST
THE CLEVELAND NEWS
SAN ANTONIO EXPRESS
ARKANSAS DEMOCRAT
(Little Rock, Ark.)
THE ATLANTA JOURNAL
ALBANY EVENING NEWS
BUFFALO EVENING NEWS
ROCHESTER TIMES-UNION
THE INDIANAPOLIS NEWS
OMAHA WORLD-HERALD
THE SALT LAKE TRIBUNE
THE DAILY MISSOULIAN
THE BILLINGS GAZETTE

Carl Laemmle presents

The UNIVERSAL NEWS

Date in reel History!

A RED Letter day for exhibitors—marking a brand-new idea in newsreels.

Think of it!

A gigantic organization of the World's Greatest Newspapers combined with Universal to give you the most amazing newsreel in the field.

UNIVERSAL—

with its 17 years' experience in the making of newsreels.

with its vast field force of 500 cameramen blazing trails to the ends of the earth to record every event of interest and importance.

with its corps of trained editors selecting and arranging the news in flaming sequence for public entertainment.

UNIVERSAL—

Now combining this force and experience with the editorial brains and recources of the most powerful papers in the country; to give you

The Finest Newsreel Ever Conceived—the Ideal Newsreel.

with the most unusual advertising and publicity ever dreamed of.

Newspapers with a circulation of millions boosting this newsreel in the news columns, with photographs and advertising.

Millions reading daily of these events you are showing on your screen.

Right in your territory. Read the list on the opposite page.

Your audiences are ready made. Start with the opening gun July 31

TWO A WEEK — 104 A YEAR

PAPER NEWSREEL

Universal Signs H. H. Van Loan On Long Term Scenario Contract

Novelist and Playwright Only Well-Known Writer Equally Famous for Stage and Screen Stories

H. H. VAN LOAN, novelist, playwright and publicist, has been signed on a long term contract to write dialogue and scenarios for Universal Pictures Corporation. Van Loan began his association with the motion picture industry years ago, when Paul Gulick, director of publicity, gave the young man a job in his department. His arrival at Universal City, for which he left on the *Century* this week, will be something in the nature of a home-coming. Van Loan's first assignment will be in collaboration with Charles S. Webb in writing the dialogue for a picture as yet untitled.

The unique position of Van Loan as a writer equally successful on the screen and legitimate stage is well brought out by an article in the *Evening World*, headed:

> Having Conquered Stage,
> Van Loan Back in Films.

When Universal secured H. H. Van Loan's signature recently to an exclusive six figure contract that organization secured the services of a writer who to-day stands unique in that highly specialized field of dramatic expression.

Since the advent of the audible cinema, successful stage playwrights have rather submerged established scenarists. Van Loan, however, has the distinction of having written successful stage plays after an extended apprenticeship in Hollywood, during which he rolled up an enviable total of more than 150 screen stories.

Knows Both Fields

In fact, he is probably the only well known writer in the business to-day who has gained equal fame in both fields and now, with the practical merging of the movies with the legitimate drama, brings to the new art a keen understanding of the possibilities and limitations of both.

A newspaperman — once a star writer on *The Evening World*—Van Loan originally joined the Universal staff when Universal City was first put on the map. Soon after his affiliation with the Laemmle organization in 1914, he entered the scenario field, and one of his first stories was "The Virgin of Stamboul," which proved to be Priscilla Dean's greatest starring vehicle. In 1918 he started free lancing in Hollywood and from then until two years ago his typewriter turned

H. H. Van Loan

out innumerable successful photoplays in which were featured or starred some of the biggest personalities in filmdom.

Some of His Stories

Film fans will recall such other Van Loan stories as "The New Moon," in which Norma Talmadge was starred; Tom Mix's "The Speed Maniac"; Dorothy Dalton's "Vive La France"; Priscilla Dean's "Siren of Seville"; "The Breaking Point," for Bessie Barriscale; "The Maid of Malokai," for Hope Hampton; "Nellie the Beautiful Cloak Model," featuring Lew Cody, Mae Busch and Edmund Lowe; "Flattery," for John Powers; "The Clean-up," for Herbert Rawlinson and "A Man of Quality," for George Walsh. The late Rudolph Valentino played his first screen hit in Van Loan's yarn, "A Rogue's Romance."

Earle Williams, House Peters, Marjorie Daw, Noah and Wallace Berry, Bessie Love, Mildred Harris, Cullen Landis, Margaret de la Motte and Harry Carey have all appeared numerous times in his original screen stories.

For the past few years Van Loan abandoned the movies almost entirely for the legitimate stage. Two of his melodramas, "Blood Money" and "The Noose," enjoyed long runs at the Hudson Theatre here, as well as extended engagements in other cities.

"The Noose," by the way, was later made into an outstanding feature by Dick Barthelmess.

Four new Van Loan plays will have Broadway productions this coming season. Already announced for production by Al Woods late in August is his "Romance, Inc.," while Henry Duffy, the Pacific Coast stock impresario, will make his bow as a New York producer in September with Van Loan's comedy, "Cooking the Goose."

UNIVERSAL MOVIEGRAMS

UNIVERSAL has bought "All Quiet on the Western Front," by Erich Maria Remarque, the literary sensation of the past year. It was purchased by Universal's Berlin office directly from the author. Maxwell Anderson, co-author of "What Price Glory?" is on his way to Universal City to write the adaptation and the dialogue.

WALTER SCOTT, well known on the New York musical comedy stage, is signed to play the lead opposite Laura La Plante in "One Rainy Night." The production is already in work at Universal City under the direction of Emmett Flynn.

FOUR players have been selected by Harry Pollard to play in the Owen Davis stage success, "Tonight at Twelve." They are Robert Ellis, Norman Trevor, Mary Doran and Don Douglas. Production will get under way at Universal City this week.

FRANK T. DAZEY will assist Edward T. Lowe, Jr., in writing the continuity and dialogue on Paul Whiteman's first Universal production, "The King of Jazz."

KATHRYN CRAWFORD, who has just finished roles in "Modern Love" and "The Climax," at Universal City, has been cast in support of Ken Maynard in "The Golden Bridle." Harry J. Brown is directing this romance of southern California, with a cast including Gino Corrado, J. P. McGowan and Frank Yaconelli.

HOOT GIBSON, who has completed his first year as a producer for the Universal program, has just signed a new million dollar contract to make eight pictures for Universal for next year. The first will be "Rodeo Days."

Carl Laemmle presents

The NEW MARY PHILBIN
- - GOLDEN VOICED - -

in a smashingly dramatic and colorful picture of a girl adrift among dock rats.

GIRL OVERBOARD

WILL THRILL YOU!

WILL FILL YOUR THEATRE!

UNIVERSAL PICTURES

With Fred MacKaye, Otis Harlan, Francis McDonald, Edmund Breese, Mary Alden. Story by John B. Clymer. A Wesley Ruggles Production.

A BOX-OFFICE SMASH!!

Two Versions
TALKING and SILENT

MAYNARD
TALKING-S
PRODUCTION

Sharp as the snap of a pigskin lash—crisp as a biting breeze . . the star as big as all outdoors in a smashing box-office special—a money miracle.

It's crammed with the stuff that Maynard is made of—and he's made of the stuff that thrills . . . little ones, big ones, young ones, old ones, hes and shes.

They'll see him in his greatest action drama! They'll hear him talk! They'll hear him sing! YOU'LL COLLECT!

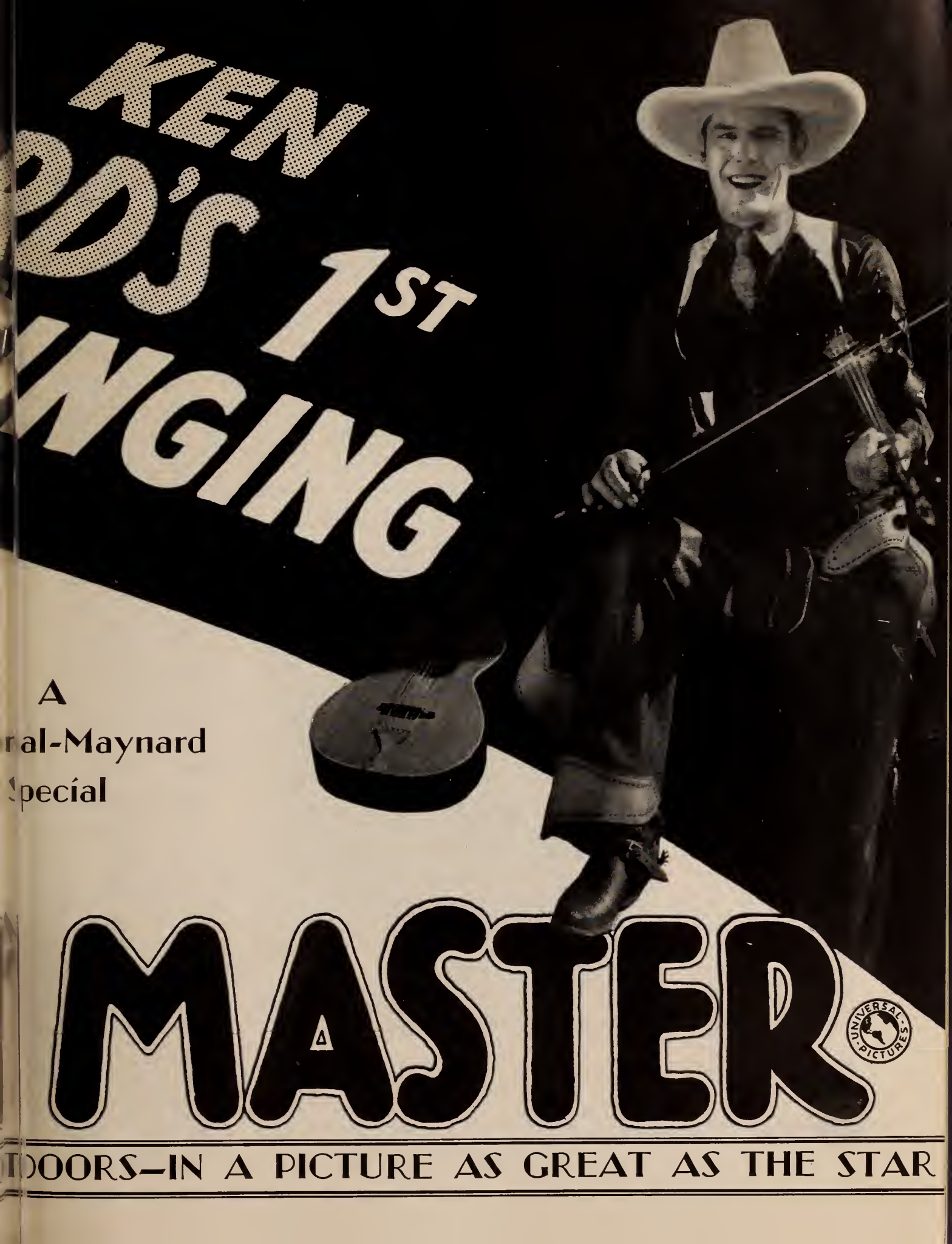
Directed by Harry J. Brown from the story by Marian Jackson. Two negatives: one talking and singing; one silent.

CARL LAEMMLE
Presents

Univ

The WAGON

THE STAR WHO IS AS BIG AS THE GREAT O


KEN
D'S 1ST
NGING
A
ral-Maynard
Special
A MASTER
UNIVERSAL PICTURES
OORS—IN A PICTURE AS GREAT AS THE STAR

"U" CHAIN THEATRES GOING 100% SOUND

Broad Expansion Plans Call for Immediate Western Electric Installations in Even Smallest Neighborhood Houses

FOLLOWING the arrival of Fred A. Flader in New York after a nation-wide inspection trip of the Universal Chain Theatres, announcement comes from the "U" Chain Operating Cabinet, under executive direction of Lou B. Metzger and Chas. B. Paine, that a new expansion and improvement program has been definitely mapped out.

The first step in this move calls for the immediate installation of Western Electric Sound apparatus in the remainder of the "U" houses not already so equipped. This sweeping move was decided upon simultaneously with the launching of a "Summer Profits Drive" over the circuit.

Even the smallest neighborhood houses as well as "U's" second string houses in lesser cities are embraced in the 100 percent sound plan.

For example, in Milwaukee where "U" now has the Alhambra and the Venetian Theatres running sound, six additional theatres will be wired. These comprise the Milwaukee Theatre Circuit.

In Seattle the string of Northwestern Theatrical Enterprise houses will go talkie in a group as fast as ERPI delivers the equipment.

Additional houses in Eugene and Corvallis will be wired.

The Multnomah Theatre Circuit made up of a chain in Portland is included in the "U" group. There will be many additional installations among the Kanawha Valley Theatres in West Virginia, the Shenandoah Valley Theatres, the U. B. Theatres in Cleveland, the Griffith Brothers houses in Texas and Oklahoma, the Rickards and Nace houses in Arizona and the Hostettler houses in Iowa and Nebraska.

Louis Cohen, recently arrived in New York from the West Coast, is carrying on his real estate operations for the "U" Chain. Cohen is gradually disposing of such "U" theatres as are located in spots strategically poor for operation as a part of this chain. At the same time he is carrying on negotiations for expansion of the chain in a number of cities that offer good possibilities if included in the "U" operating group.

The "U" Chain, it is stated has shown a steady and marked improvement in business and operating efficiency in practically every one of its 100 percent owned as well as affiliated Circuits.

"BROADWAY" CHORINES

The intriguing picture of "Broadway" chorus girls above appeared in a recent issue of Hollywood Picture News Service, which has an estimated reading audience of two million. These intimate shots of stars and studios are published twelve times a month and form an excellent publicity service which reacts pleasantly on the box-office.

"Front Page" Authors To Write for Universal

BEN HECHT and Charles MacArthur, authors of that popular New York stage success "The Front Page," have been signed by Carl Laemmle, Jr. to write an original story of the Underworld for Universal. This will be titled "The Homicide Squad" and will be produced entirely in dialogue and sound.

Their play, "The Front Page," a sensational story of Chicago newspaper life, had a long run on Broadway. In addition to this dramatic work, Hecht is widely known for his novels and short stories.

"The Homicide Squad" will be based upon actual experiences of the famous squad of that name with the New York Police Department.

Silent "B'way" Synchronized For Abroad

STILL another version of Universal's special movietone production of the popular stage play "Broadway" is being made. It is the synchronized silent version for foreign theatres that have been wired.

First the dialogue version was made, and simultaneously with that, the silent version for the many theatres that still remain unwired and for foreign distribution in unwired theatres. Now the third version is being completed. Bert Fiske has prepared the music score and is conducting the orchestra.

Cincinnati Commercial Club Takes Annual Outing on Steamer Re-named "Show Boat"

Representative Financial and Social Leaders of Cincinnati Make Inspection Trip of Ohio Valley and Compare Industrial Conditions Now and in Days of Show Boats

Showing of Universal's "Show Boat" Film and Christening of Boat Enthusiastically Received by Big Business Magnates

CINCINNATI'S Commercial Club, composed of fifty of its big business men, took its annual holiday on a steamer rechristened "Show Boat," with the intent of contrasting modern industrial conditions in the Ohio Valley with those of show boat days. The re-christening ceremonies were elaborate and the subsequent sign on the boat was huge enough to be seen at long distance.

The Club requested from Sidney Davidson of the Universal Exploitation Department that "Show Boat" be shown to the members during the four days' inspection trip of the Ohio Valley. Davidson complied with the request and then gave added point to the Club's research by suggesting that a comparison of conditions today and in show boat days be the purpose of the trip. As the boat plied from Pittsburgh back to Cincinnati, Universal's "Show Boat" rated excellent publicity, not only from the ship's name but in the newspaper stories of the trip. Walter A. Draper, president of the Club (and president of the Cincinnati Street Railway Company) expressed his delight at "Show Boat" and the Club's approval of the stunt.

The huge steamer re-christened "Show Boat," which bore the Cincinnati Commercial Club members on their tour from Cincinnati to Pittsburgh.

Universal Chain Theatre Promotions

A NUMBER of promotions in the Universal Chain Theatrical Enterprises, Inc., were announced this week.

Lee Richmond, formerly manager of the "U" houses in Charleston, W. Va., has been promoted to the division managership of the Hostettler Circuit in Nebraska.

R. E. England, formerly manager of the Rialto Theatre, Charleston, W. Va., has been appointed city manager, succeeding Richmond.

John C. Stille has been placed in charge of the Multnomah Theatre, Inc., Portland, Oregon, succeeding Mr. William Cutts, resigned.

T. R. Camble, formerly assistant manager of the Northwestern Theatrical Enterprises, Inc., has been promoted to the division managership of this Seattle Chain.

SCREENLAND CALLS "BROADWAY" FASCINATING MOTION PICTURE

(Reprinted from August 1929 Issue)

"THERE'S only one 'Broadway' and Universal has it!" says Carl Laemmle. I don't blame him for bragging. "Broadway" is a great stage property and Universal has done right by it on the screen. Dr. Paul Fejos directed the Philip Dunning-George Abbott play into a fascinating motion picture. There is music and there is dancing—oh, oh! And girls—you should count them. And the world's very largest cabaret set. And a convincing cast including Glenn Tryon as the hoofer, Myrna Kennedy as Billie, Evelyn Brent as Pearl, and Robert Ellis as Steve Crandall. Besides these screen troupers there are two members of the original Broadway cast: Paul Porcasi as Nick Verdis, and Thomas E. Jackson as Dan McCorn. Thanks to the superb script, aided by Fejos' sympathetic interpretation, the people in "Broadway" are real human beings. The drama is swift and sure; the lines pungent.

YE

George
SIDNEY
and Charlie
MURRAY
will be seen together
again in ---

The COHENS and KELLYS

SCOTLAND

A Laemmle Special Production Presented by

CARL LAEMMLE

Album of Exhibitor Sentiment Presented to Carl Laemmle

Peter Woodhull, Selected As Spokesman for 8000 Exhibitors, Tells Mr. Laemmle How Exhibitors Regard Him

THE climax of Carl Laemmle's twenty-third anniversary in the moving picture business took place this week on the eve of his departure for Europe. This climax came in the form of a presentation, a presentation which deeply affected the spokesman as well as the recipient.

At the beginning of the celebration of Mr. Laemmle's twenty-third year in moving pictures, the sales force devised a method whereby every exhibitor could participate in a token of affection, respect and esteem for Mr. Laemmle. The participation consisted in the signatures of exhibitors, together with their expressions on sheets collected in the various exchanges, and subsequently bound into a huge volume containing eight thousand names and sentiments.

MR. WOODHULL: *"You have always been a seller. This comes from the buyers. If a seller can always maintain the friendship of the buyers, it is the most valuable thing in the world to him. That's what you are doing."*

Upon Mr. Laemmle's arrival in New York, it seemed the most appropriate thing in the world to have a prominent eastern exhibitor present, on behalf of the signatories, this marvelous album of sentiment to Mr. Laemmle. Accordingly, Mr. Peter Woodhull accepted the invitation of Mr. Lou Metzger, Mr. M. Van Praag and Mr. Ted Schlanger to present the album. Mr. Woodhull brought with him for the ceremonial Mr. Mike Commerford and Mr. Frank Walker. He made the presentation not as the president of the Motion Picture Theatre Onwers of America but as one of the signers of the book itself. As he held the treasured volume in his hand, Mr. Woodhull said:

"Mr. Laemmle, there is a story they tell down South about a young colored girl that was about to be married, and aping the customs of the white folks, she got the trousseau made, had all her preparations for the wedding, and her Missus asked her if she had arranged for her wedding tour. She didn't know that was the custom; the missus explained what it was and said Rastus ought to take her up to Memphis.

"After the wedding was over, she happened to think to ask the girl whether they went to Memphis. She said, no, she didn't go to Memphis. She said: 'I've been to Memphis before, Missy, so I sent my sister.'

"I tell you that story because you might put a substitute over on a bridegroom, but I know of no substitute for Carl Laemmle in this industry. You couldn't fool this industry and the people in it and I sincerely hope, sir, that you will live long to take part in the great progress that is going on at the present time.

"I think it was William Lowell who said that times need new men and new methods and that laws become old quickly and the laws that suited our fathers' time didn't suit us. I believe that is true, and in the progress of business, perhaps we do need new methods and new faces, but we never can supercede men of your type. I say this sincerely, because you and I have known each other for many years. I don't believe there is a man who has come into contact with more officials in the industry than I and it ought to be a great source of gratification for me to bring you the message that when they vilify other officials, justly or unjustly, in our business, I have never heard anyone say anything derogatory of Carl Laemmle. That is honest. If there have been errors of omission and commission, which will come in any big business machine such as yours, no one has ever said that Carl Laemmle knew anything about them.

"So I bring to you that message, not with the intention of a fellow who wants to make a speech, because God knows I make lots of them, but I am glad to come over in this little group and present to you on behalf of the exhibitors whose signatures you find here, a book. You will find some expressions of sentiment; others just signed their names as significant of the respect in which they hold you. It has no intrinsic value, but I believe it comes to you surrounded in an atmosphere of sincerity. I know you are going to cherish it."

Holding the handsome volume in his hand, Mr. Laemmle was deeply affected. He said:

"Thank you very much. I ought to say a few words, too, but I'm not so good at it as you are, Mr. Woodhull. However, without saying very much, you know just exactly how I feel.

"I appreciate this more than I can tell you, and in connection with it I want to tell you this. I have at home in California several albums. Three of them contain the signatures of the biggest men in the world and I value these albums. Well, I always thought they were the biggest thing I've got. I would like to have you see them. Then I've got another album, an album of friendship, in which I have my closest friends inscribe themselves, and I value that tremendously, but I believe this means more to me than all the others. Coming from the exhibitors of the United States, this means even more. I thought nothing would ever take the place of my albums, but I think this is the greatest thing in my life, and I want you to know how much I appreciate it.

"Thank you from the bottom of my heart."

One of the big ones!
aura
A PIANTE
The Magnolia of Show Boat, in
The LOVE TRAP
with NEIL HAMILTON
Robert Ellis, Jocelyn Lee, Norman Trevor. Directed by William Wyler from the story by E. J. Montague
UNIVERSAL PICTURES
TALKING — Two Versions — SILENT

"GET THIS PICTU

100% Talking and Singing

In the million-dollar class at the box-office! That's what the Daily Review thinks of Carl Laemmle, Jr's., big scoop special . . . the first all-talking and singing college picture. When you play this jazz-excited, speed-crammed film of blazing youth (Sound or Silent) you'll thrill with that grand and glorious feeling, "In the million dollar class at the box-office!"

A Million Percent B. O.

Starring George Lewis, with Dorothy Gulliver, Eddie Phillips, Churchill Ross, Hayden Stevenson, Sumner Getchel. Directed by Nat Ross, from the story by Leonard Fields.

A Laemmle Special

COLLEG

E!"

"COLLEGE LOVE"

We had a look at the Universal production of "College Love". It is a glorified "Collegians" that packs as much good amusement as it is possble to put in six or seven sound reels. Here is a production that did not run up into the million dollar class before it left the studio, but it will run into a higher class when the final box office is counted up.

Exhibitors in every type house and any size town should make an effort to get this picture for it has the essentials that very few pictures posseses, and that is 100% entertainment for every member of the family, young or old. The kids will go wild about it and the father and mother, the grandpa and grandma will greet it with equal enthusiasm.

And of particular interest to us, is the fact that "Junior" Leammle was in back of this production. This kid, who was responsible for "Broadway", shows even greater promise as a producer with "College Love" In making this statement we do not want to take any credit away from the respective directors, Paul Fejos and Nat Ross. both of them deserve all the credit possible, but "Junior" as the producer, and he was the producer in every sense of the word; was the "head man".

says **Exhibitor's DAILY REVIEW**

UNIVERSAL PICTURES

E

LOVE

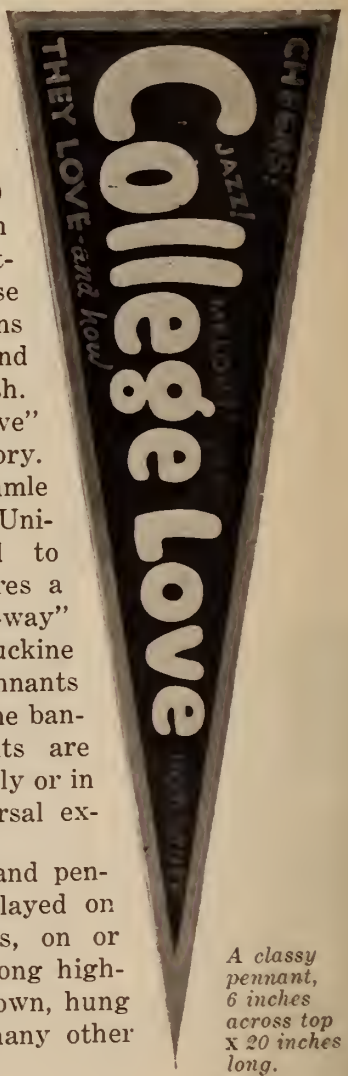
SMASHING BANNER and PENNANTS

"COLLEGE LOVE" Banner and Pennants for Showmen

A vertical banner 34 inches x 5 feet

A SHOWMAN'S set of advertising for out-door, lobby, marquee and street displays. Designed to attract more patrons into the theatre. They are lithoed in three attractive colors (blue, orange and black) on Duckine, a very tough waterproof paper with an eyelet in each corner for hanging. The banner is vertical in style, being 34 inches at the top by 5 feet from top to bottom. The pennants are 6 inches at top by 20 inches from top to bottom. Surprise your patrons with a new and novel flash. "College Love" is a college story. It is a Laemmle Special, and Universal decided to give the theatres a straight "get-a-way" twist and this Duckine banner and pennants is the result. The banner and pennants are available separately or in sets at all Universal exchanges.

These banners and pennants can be displayed on trucks, street cars, on or under marquees, along highways leading into town, hung across street and many other ways.



A classy pennant, 6 inches across top x 20 inches long.

"SHOW BOAT" CLICKS IN MACON, GEORGIA

Energetic Exploitation Campaign Yields Excellent Box-Office Results at Rialto

ANOTHER exploitation campaign on Universal's "Show Boat" which rang the bell was that waged by Monty Salmon, City Manager of the Publix Theatres in Macon, Georgia. The Rialto Theatre, where the super was shown, displayed a huge electric sign over the marquee one week in advance of the opening. Street ballyhoos consisted of a limousine with loud speakers which broadcast "Show Boat" music all over town, and huge signs on the street cars advising people to use the cars to see the show.

A unique throw-away was devised by clipping strips of celluloid from the film and attaching them to bright cards. The strip of film and the accompanying blurb about the picture attracted a lot of attention, as the average fan is intensely interested in the mysteries of the movies.

This street ballyhoo broadcast "Show Boat" melodies over its enormous loud speakers on the car's roof

Running the length of the street car, the Rialto sign spread the "Show Boat" message over Macon, Ga.

Theatre front of the Rialto in Macon, Ga., showing advance advertising of "Show Boat"

The Macon News co-operated in a merchant tie-up contest which compelled entrants to see the picture in order to answer the questions in the contest.

So energetic and rapid was Mr. Salmon in making and putting into effect his exploitation plans that when Mr. Wiest, the Universal exploiteer assigned to assist him, arrived on the scene there was very little that he could do. Mr. Wiest expressed his astonishment at the fullness, effectiveness and comprehensiveness of the campaign, and so do we, the editors of the Universal Weekly. All that need be added to make this record complete is that the box-office returns fully justified Mr. Salmon's able and energetic campaign. "Show Boat" went over in the Rialto Theatre like a house afire.

"BROADWAY" TRADE SHOW GOES OVER IN CHICAGO

By J. F.

(Reprinted from Exhibitors Herald-World)

UNIVERSAL'S "Broadway" had its Chicago premiere last Friday midnight at the United Artists Theatre. About 1,200 attended. The picture has many elaborate settings, many of them being modernistic in the extreme. The cast, with Glenn Tryon and Merna Kennedy and other leading players, have fine speaking voices. The dancing of the ballet received considerable praise, and the photography is another outstanding feature.

The work of Thomas Jackson as the detective proved a high spot in the picture. This player has about the best voice ever heard by this reporter, and his role in "Broadway" was well suited to him. Carl Laemmle, Jr., who supervised the production, and Paul Fejos, who directed, have done a great job with a very interesting theme. We will be satisfied if we can attend a picture like this at least once a month.

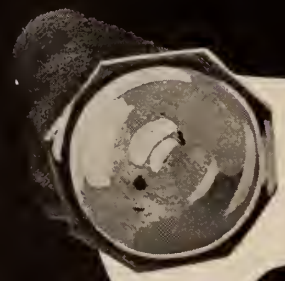
Tryon and Kennedy In "Barnum Was Right"

GLENN TRYON and Merna Kennedy, stars of Universal's movietone production of "Broadway," now at the Globe Theatre, are hard at work on the first of a series of pictures in which they will co-star. It is titled "Barnum Was Right," and is an adaptation of the stage play by Philip Bartholomae and Hutchinson Boyd.

Otis Harlan, Jay Hunt, Clarence Burton, Basil Radford, Lew Kelly and Isabel Keith complete the cast. The picture is being made under the direction of Del Lord.

THE SERIAL

UNIVERSAL'S
SUPER SERIAL



The Ace of

FIRST TALKING PRODUCTION

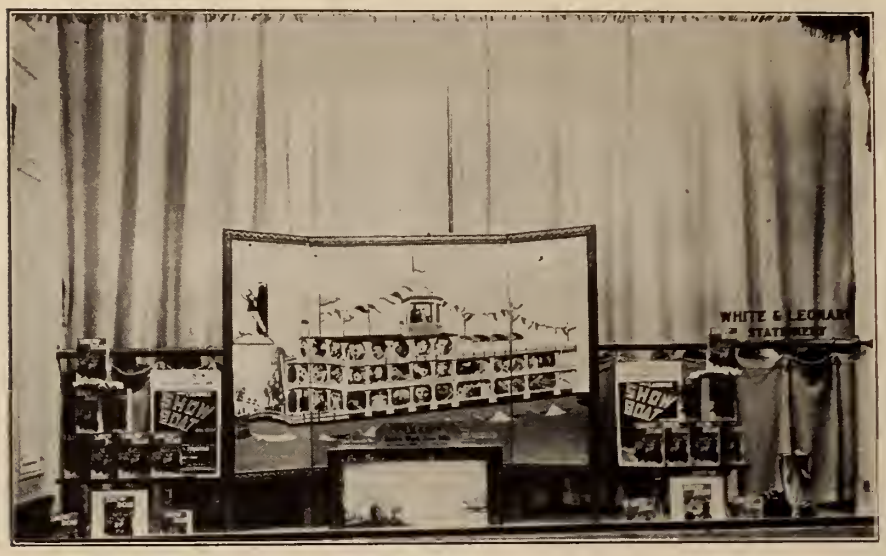
AT last a continued feature built to make money for the biggest first runs as well as the smallest houses! The de luxe chapter play with the production values of the finest super—smashing dialog; the music of a symphony orchestra; sound effects par excellence; story, direction, cast suitable for the biggest special—BOX OFFICE VALUES that will bring 'em back week after wonderful week to the finest theatres in the land. GRAB IT FOR THE YEAR'S BIGGEST MONEY CERTAINTY . . . NOW !!!

With
Craufurd Kent
Florence Allen
Grace Cunard
Herbert Prior
Monte Montague
Albert Priscoe

Directed by
Ray Taylor

Two negatives: One talking; one silent.

Scotland Yard



This book tie-up in White & Leonard's stationery shop was displayed during the showing of "Show Boat" at Ulman's Opera House in Salisbury, Md. The picture established a record for the theatre.

Norman Kerry Rushed Back from England For Dialogue in "Phantom of the Opera"

Carl Laemmle, Jr., Putting Sound and Dialogue Into Re-Issue of Former Universal Hit.

NORMAN KERRY left yesterday on the *Century* for Universal City as the result of a series of just-missed-him efforts by Universal, to put him under contract.

At Universal City Carl Laemmle, Jr., is putting sound and dialogue into "The Phantom of the Opera," and Universal is going to re-issue it as soon as possible, probably this summer. However, the presence of Norman Kerry to play the dialogue scenes opposite Mary Philbin was essential. An attempt was made to reach him in California, which just missed fire. The next attempt was in New York, and when his hotel was finally located, it was discovered that he had sailed two hours previous on the *Majestic*. The cable reached him and he agreed to return on the return trip of the vessel. It reached port Tuesday at six o'clock, and yesterday morning the former Universal star signed a contract to re-make portions of "The Phantom."

It is possible also that Norman Kerry will appear in "All Quiet on the Western Front," plans for which are already being very rapidly consummated at Universal City by Carl Laemmle, Jr. Maxwell Anderson had promised Carl Laemmle, Sr., that he would work hard on the story on the train going west and that when he arrives there tomorrow he will have the adaptation virtually completed, enabling Carl Laemmle, Jr., to select his cast and director and to play the best locale in which to make this production, which will outstrip all previous war films.

Joe Weil Returns to Desk As Universal Exploitation Head

JOE WEIL, who last year was drafted by Carl Laemmle to reorganize the exploitation and advertising departments of the Universal Chain Theatres, is back at his desk as Director of Exploitation of Universal Pictures. Mr. Weil has successfully reorganized the departments and has them running on a smooth and efficient basis. To insure that they stay that way, he will continue in an advisory and supervisory capacity.

During Mr. Weil's absence his work was carried on by his assistant, Sydney Davidson, who will now return to his former duties.

The exploitation on "Broadway" at the Globe was Mr. Weil's first assignment since returning to his former duties.

Grange and Lewis Star in "Varsity Show"

HAROLD "RED" GRANGE, the galloping ghost of football, and George Lewis, popular as the star of "The Collegians" series of college pictures, wil be co-starred in a new production of college life titled "The Varsity Show," according to an announcement today by Carl Laemmle, Jr., assistant to the president of the Universal Pictures Corporation. The production will be made under the direction of Nat Ross.

"The Varsity Show," will, of course, include a thrilling football game, as well as many other activities of college life. It will be Grange's first talking picture. His first contribution to screen entertainment was in "One Minute to Play."

No announcement was made of when the production would be commenced or of the players in the feminine roles.

UNIVERSAL TO MAKE "ALL QUIET ON WESTERN FRONT"

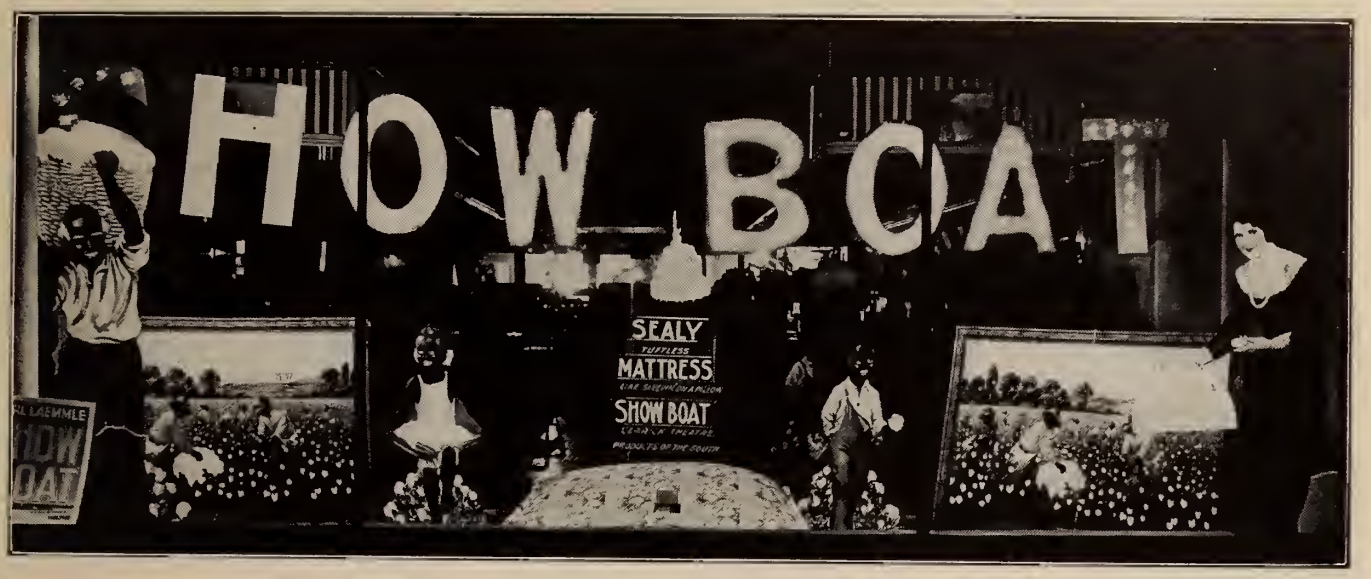
(*Continued from page* 8)

equipped studios in the world, with mammoth sound stages and a veteran production organization. Even in the event it is decided to make the picture in Germany, Universal City undoubtedly will send a corps of production experts and actors to Europe as the backbone or framework of the unit which turns out the picture.

"All Quiet on the Western Front" went to 530,000 copies in Germany within a few months. Introduced into Great Britain, it has run into nine large editions. Since its very recent advent into America, it has run into two editions totalling about 150,000 copies, with more to come. Remarque, the author, was a German boy of French descent, who entered the army at 19 years of age. He served throughout as an enlisted man. Since the war he has been in turn a teacher, organist, auto salesman, draughtsman, dramatic critic, publicity man and editor.

Maxwell Anderson, who will adapt the story for Universal, is a playwright of note. Besides "What Price Glory?" his works include "Saturday's Children," "Outside Looking In" and "Gods of the Lightning."

The newspaper serialization rights of the German war book have been acquired for the United States by the King Feature Service and soon will appear in newspapers all over the country.



Unusually striking window display tie-up between Universal's "Show Boat" playing at the Clarick Theatre, Baker, Oregon, and a furniture store featuring Sealy Mattresses. H. D. McBride, Universal exploiteer, and Messrs. K. L. and J. T. Burk, managers of the Clarick, arranged the tie-up.

Ben Holmes to Direct 'Sporting Youth' Series

BEN HOLMES will direct "Sporting Youth," Universal's forthcoming series which will replace the popular "Collegians" series.

"Sporting Youth" will have a cast entirely distinct from that which made the "Collegians." Many of the last series of "Collegians" were directed by Holmes, who is now on the last subject in the immortal series which has run to 44 episodes of two reels each.

Tom Reed to Prepare Kyne Story for Screen

TOM REED will prepare "The Three Godfathers," by Peter B. Kyne, for the screen, it was announced today by Carl Laemmle, Jr., General Manager, Universal Studios.

"The Three Godfathers" will be made as an all-dialogue picture. Reed will handle the continuity, and will collaborate with Kyne in the preparation of the dialogue. He will leave for San Francisco immediately for conferences with Kyne. His promotion to the scenario department took effect today.

Reed has handled the titles and dialogue for many of Universal's most important productions, including the recent hit, "Show Boat."

Reed's post in the title department has been taken by Dudley Early, who has been associated with United Artists. He is a title writer of experience, with many important pictures to his credit.

"Shakedown" Scores Perfect Hit

Canton Daily News Editor Says It Contains Everything Film Needs for Good Entertainment

DENNIS R. Smith, photoplay editor of the Canton Daily News, caught Universal's "Shakedown" at a very "cold" supper show, but he found it so delightful that he was impelled to congratulate Carl Laemmle on the picture. In his letter, Smith says: *"It seems to me that this little picture scores a perfect hit. I would cite it as an example of everything that a picture needs to make good entertainment."*

Next morning's criticism in the Daily News follows:

The Palace has one of the greatest little pictures ever to come out of the studios, for "The Shakedown," which plays there the last half of the week is a fine example of just what a film needs to make it good entertainment.

> **There is nothing pretentious about it — no big settings or costumes or exploited stars—but it has a story that is rich with laughs and tears, romance and thrills, played by an unusually well chosen cast and directed with excellent judgment. I don't know of anything else that a good picture needs. As a matter of fact, there are dozens of films which cost three or four times as much as this simple little story and then failed to furnish half as much downright enjoyable entertainment.**

It is the story of the crooked prize-fight game with a good-looking young boxer who goes from town to town as the "setup" for a gang of crooks. He is thoroughly lowdown and worthless until an accident puts him in the hands of a freckle-faced kid who looks upon him as his idol and a pretty little waitress who falls in love with him.

> *Its great big asset is its humanity in the acting and direction. It gets right down into the emotions and never lets the interest lag for a moment.*

James Murray is the fighter and he gives an upstanding human performance that confirms the opinion that he is a player who is worth a lot of attention, especially in view of the fact that this picture shows he talks well. Little Jack Hanlon is an appealing youngster and a good little actor with a real talkie voice. Barbara Kent is a winsome heroine and her voice is just as sweet as her personality. George Kotsonaros, who lived in Canton when he was in the wrestling game, plays his first talking role as the other fighter and Eddie Gribbon furnishes much of the comedy.

If this film meets with the success it deserves it should encourage producers to save some of the money they generally spend on settings and use it to buy brains.

UNIVERSAL SYNOPSES

"MODERN LOVE"

Universal Production

With Charlie Chase and Jean Hersholt

PATRICIA BROWN, a designer for an exclusive dressmaking establishment, wants to marry her John Jones and yet keep her well-paying job. Serious John Jones has set ideas about woman's place being in the home and is against secret weddings, but his code of ethics is forgotten when Patricia persuades him to marry at once and keep separate homes. He decides to please his sweetheart. Each is to be permitted to enjoy a business career, since John's money is not enough to maintain two.

Jean Hersholt

Life runs fairly happily for the Joneses until Patricia meets Renault, the French owner of the dressmaking house, who has come to America for the first time. He not only approves of Patricia's ideas in clothes, but he takes a fancy to the young modiste and offers her a trip to Europe to further her technique in design—all the while thinking of Patricia in a romantic light.

One evening Patricia gives a dinner party for the Frenchman, and John's embarrassment is complete when he has to act as butler for the occasion. Patricia, realizing this, decides to give up her job. Unfortunately, on the same day she turns housewife, John loses his job. The overall factory, for which he is working, is on the verge of bankruptcy, and the meeting of the officials the next morning is to determine the firm's fate.

Patricia immediately calls up her employer, telling him that she has changed her mind and will go to Europe.

John comes across some of her sketches—to find they are all stunning creations for women. Inspired, he rushes to the office, shows the officials the sketches, and persuades the Board to accept his ideas and permit his leaving immediately on a vacation.

He attempts to catch Patricia's boat—Patricia in the meantime decides she cannot leave John—so she rushes off the ship before the gangplank is lifted and hails a taxi. Their taxi cabs collide, but they are delighted at their unexpected reunion.

"A FINAL RECKONING"

No. 4—Face to Face"

With Louise Lorraine and Newton House

BY a miraculous chance neither Reuben nor his sister were badly hurt by their fall over the embankment. Pulling themselves together, they started out looking for Tom Thorne, feeling sure he would take them to their father's cabin.

When Sergeant Wilson returned to headquarters he learned that the young people had started out with Thorne and determined to follow.

Kate and Reuben were dissatisfied when Thorne insisted on camping for the night as they were anxious to reach their father, little dreaming he was dead and that their false friend was hoping to gain possession of the plan showing the mine location.

Waking in the night, Reuben had just time to escape the dagger which Thorne's accomplice hoped would put him out of the way. The boy, who had stolen away from his tent, started after the renegade.

Kate was horrified when morning came and Reuben had disappeared. She was overjoyed when he returned accompanied by Wilson, whose camp he had discovered. Again the little party started.

Arriving at the cabin, the young people are disappointed not to find their father. As they look about the deserted premises a curtain is suddenly drawn aside and they find themselves face to face with Black Jack.

"A CLOSE SHAVE"

Stern Brothers Comedy

"Let George Do It" Series

GEORGE and his pal had a terrible time both getting and keeping pobs.

Passing a barber shop, they were attracted by the row inside. The proprietors, who had been arrested, asked George and his pal to take charge in their absence. As barbers the pair of them were a complete washout. When an old codger and his pretty daughter arrived, the boys nearly got into a fight over who should cut her hair. Pal won the honor, which got George so peeved that he made a complete wreck of her dad, whom he was attempting to shave. When it came to making explanations to the police, who were called in, they advised George and Pal to tell their troubles to the Judge.

"DELIVERING the GOODS"

Stern Brothers Comedy

"Buster Brown" Series

MARY JANE helped Buster make deliveries from father's store. Their intentions were good, but somehow things refused to go right. When Buster attempted to flip packages off the end of a convenient see-saw to customers in an apartment house, deliveries got pretty much mixed up. What with dumb waiters that didn't work and cats that Tige would chase and one thing or another the children had a busy morning. When they got back to the store father left them in charge while he went out on business. The children did their very best on the job, but everything went wrong. One customer got all mixed up in the fly paper, the fat boy stole eggs and lambasted the children. Mary Jane finally put on the finishing touch by upsetting a can of red pepper.

Father returned to find the store a wreck. To escape from his wrath the children sneaked into the refrigerator, but he caught sight of them and made it hot for them even in there.

"PLAYING FALSE"

Western Featurette

Featuring Bob Curwood

WILLIAM CRAIG, highly esteemed lawyer in the little town of Apache Bend, was disturbed to find that his clerk Jack Morgan was short in his accounts. Confronted with the fact Morgan claimed a clerical error.

When Craig left the office the guilty clerk decided to rob the safe and clear out. He was caught red-handed by Bert Rhodes, wealthy young ranchman, who came to Craig's office to settle a note, the amount of which he accused Morgan of having raised. The matter was settled with fists, and when the townspeople, attracted by the commotion, rushed in, Morgan accused Rhodes of robbery and assault.

Shelia Craig, driving across the country in her speedy roadster, was suddenly confronted by a very desperate young man who pleaded with her to help him, promising explanations later. Disguised in Shelia's coat and hat he completely fooled his pursuers. Shelia's kindness was rewarded, for Rhodes not only proved his own innocence, but exposed Morgan.

Lawyer Craig was easily convinced that Bert Rhodes would make a good son-in-law.

"Now I can sit back and rest easy!"

Ralph A. Steele, Alexandria Amusement Co., Alexandria, Va.

"As you know, I again signed up for your marvelous Complete Service, and also for the Specials," writes Ralph A. Steele, "NOW I CAN SIT BACK AND REST EASY!"

Like thousands of other exhibitors, who have pronounced this the squarest booking contract ever offered to showmen, Mr. Steele knows from experience that there is no contract under the sun that gives the exhibitor so much for his money.

FEATURES **WESTERNS**
2 REEL COMEDIES **SERIALS**
1 REEL COMEDIES **CARTOONS**

ALL ON ONE CONTRACT

THE PICTURES YOU WANT WHEN YOU WANT THEM—AT A PRICE YOU CAN AFFORD TO PAY!

IT'S IN THE MONEY!

A title you can exploit to the skies. Paper that slays at 100 yards. High pitched, sensational drama in a jazzy, girlie background . . . with gay music, talk, laughs. A real clean-up!

With Reed Howes, Flora Finch, Craufurd Kent. From William Dudley Pelly's story, "The Stolen Lady." Directed by Ray Taylor.

Lina BASQUETTE

in COME ACROSS

Presented by Carl Laemmle

TALKING (2 Distinct Versions) SILENT

UNIVERSAL WEEKLY
VOL. 31
NO. 23
NOV. 19
1932

"..... but I'm here to tell
that lovin' such women
makes

LAUGHTER IN HELL"

The Big Laugh Hit Is On The Way!

A UNIVERSAL PICTURE
produced by Carl Laemmle, Jr. Directed by Edward Ludwig. Presented by Carl Laemmle.

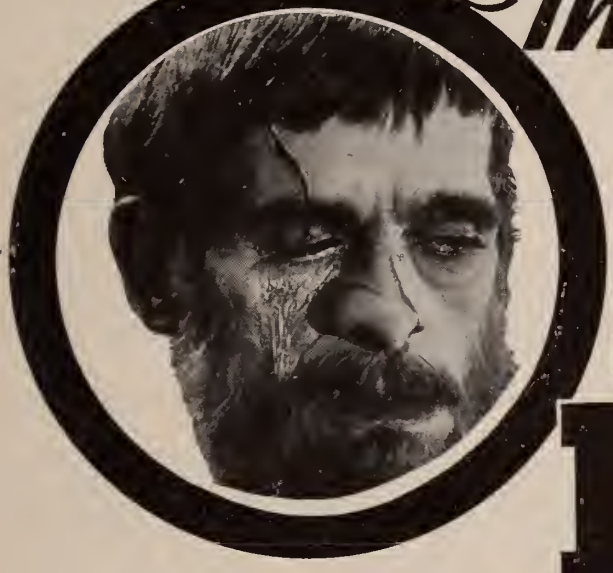
"They Just Had To Get Married"

SLIM
SUMMERVILLE
ZASU PITTS

Roland Young, Guy Kibbe, Henry Armetta, Vivien Oakland, Verree Teasdale, Fifi D'Orsay, C. Aubrey Smith, Cora Sue Collins, James Donlan. Screenplay by Gladys Lehman and H. M. Walker.

2 BIG WEEKS at the RIALTO THEATRE, N.Y.!

The OLD DARK HOUSE



with

KARLOFF,

master of the impossible, in one of his greatest characterizations

and

CHAS. LAUGHTON MELVYN DOUGLAS

GLORIA STUART, Lilian Bond. Produced by Carl Laemmle, Jr., from the novel by J. Priestley. Directed by JAMES WHALE. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

HAPPY DAYS FOR

No. 697 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Never in Universal's long career have so many fine things been said about its pictures.

Every day a new stack of reviews is piled on my desk and while I am naturally prejudiced, still it is amazing to me how far the critics are willing to go in their praise of our product.

Never have exhibitors been so frank and open in their boosting of Universal. They, too, seem to take a personal satisfaction in registering their approval. If they owned stock in Universal, they could not be more delighted than they show they are.

All this is inspiring!

I send it all on to the studio to show the production

UNIVERSALITES!

staff that their efforts are appreciated and are bearing fruit, even in the toughest times of years.

There is an electric feeling in the air about Universal—a mixture of the old, good-will which we have always enjoyed PLUS a new admiration for the quality of the pictures we are turning out one after another.

You are giving your opposition a pretty rough road to bump over when you shoot at him with such pictures as "Airmail," "The All American," "Back Street," "Once in a Lifetime," "Afraid to Talk," "The Mummy," "Old Dark House," and "Laughter in Hell," to say nothing of Graham McNamee in the Universal Newsreel and the biggest names in radio in our radio shorts!

If you haven't tied up all the Universal pictures you can get. I suggest that you'd better get busy and do it this day!

Carl Laemmle

WHAT A 3-SHEET!

Full of B. O. smash — and the rest of the posters are just as strong!

Get your copy of the great campaign book. Use any one or all of its practical helps!

If It's News You're After

"They Just Had To Get Married" Finished At Universal City

The Slim Summerville-Zasu Pitts farce comedy known previously as "They Had to Get Married" was completed at the studios on Saturday under a slightly altered title: "They Just Had to Get Married." Universal had been advised to alter the title, and what a whale of a difference the injection of this one little word, "Just," makes in the inference conjured up by the title. The picture is a riotous, fast-moving comedy with a real all-star cast, which, in addition to Summerville and Miss Pitts, includes the fascinating Fifi D'Orsay, Roland Young, Guy Kibbee, C. Aubrey Smith, Verree Teasdale, little Cora Sue Collins, Henry Armetta and Vivien Oakland. Edward Ludwig handled the direction, with dialogue direction by Rollo Lloyd from an original manuscript by H. M. Walker, Gladys Lehman and Clarence Marks.

Fifi D'Orsay in "They Just Had to Get Married"

Cast Additions To "Destination Unknown"

Work is progressing rapidly on "Destination Unknown," the Tom Buckingham sea story which went into production last week at Universal City. Several additions to the cast are announced, including Noel Madison, who has just completed an important part in "Laughter in Hell" on the Universal lot; Alan Hale, Rollo Lloyd and Russell Hopton. Ralph Bellamy and Pat O'Brien are featured in the film with Tom Brown, Charles Middleton, George Regas, Forrester Harvey, Willard Robertson and Stanley Fields, already announced, in the supporting cast. Tay Garnett is directing.

Ralph Bellamy and Pat O'Brien, who are prominent in the cast, appeared together very successfully in "Air Mail," now having its first-runs all over the country. A sell out business.

Lee Tracy To Star In "Private Jones"

Lee Tracy has been signed by Universal for the lead in "Private Jones," an original story by Richard Schayer. Production will start on November 21st, when Tracy returns from a vacation, and will be under the direction of Russell Mack. Mack's latest work for Universal was "Once in a Lifetime" and "Air Mail," both of which were playing concurrently on Broadway the week of November 7th.

Tracy is the only member of the cast of "Private Jones" so far selected, but full cast announcements will be made this week.

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

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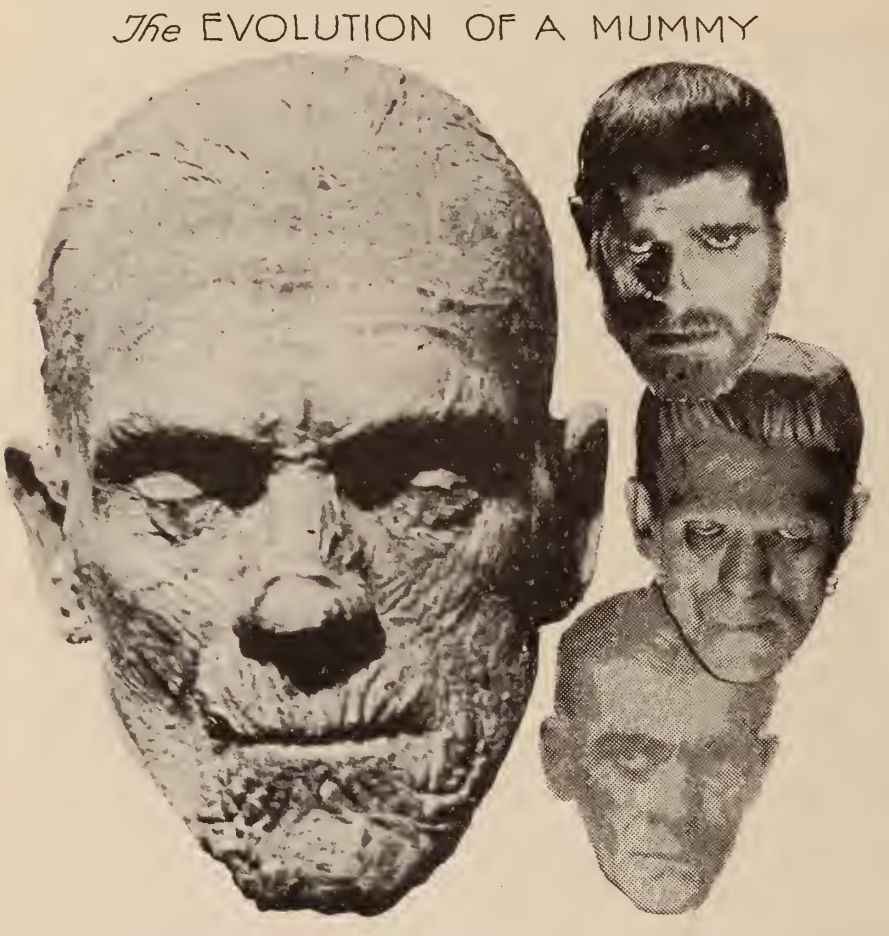
Vol. 31 Nov. 19, 1932 No. 23

'The Mummy' Soon Ready For Release

"The Mummy," starring Karloff, is in the cutting room at Universal City and will soon be ready for shipment to the laboratories. This original story by Nina Wilcox Putnam and Richard Schayer will be one of the greatest novelties of the new season and Karloff's characterization and make-up are said to be amazing and altogether unique. The story touching on the theory of reincarnation has present-day sequences and also episodes taking place three thousand years ago amid the ancient pyramids of Egypt. Karloff's leading woman is Zita Johann, the noted stage star, and prominent in the cast also are David Manners, Edward Van Sloan, Arthur Byron, and Bramwell Fletcher. The settings for this weird story were designed by Willy Pogany, the famous artist and stage-setting designer, who has to his credit the creation of the sets of many New York stage successes. Karl Freund, the German camera expert who startled America with his bizarre and vivid photography in "Variety" and "The Last Laugh," directed "The Mummy."

Right now Lee Tracy is considered one of the biggest box-office draws on the screen, his latest characterization following "Blessed Event," being the "Washington Merry Go Round" lead.

KARLOFF GROWS in the HORROR SCALE



KARLOFF AS HE IS AND IN THREE OF HIS GREATEST ROLES: "FRANKENSTEIN", "OLD DARK HOUSE" and "The MUMMY"

THE name Karloff is now one to conjure with. Since "Frankenstein" there is no player on the screen who can hold a candle to his popularity as a horror artist or as a make-up artist. The mantle of Lon Chaney seems to have fallen squarely on his shoulders. When Sax Rohmer's story, "The Mask of Fu Manchu," was to be made. the M.G.M. company asked Universal to loan Karloff for the part. "The Old Dark House" gave him another boost, and now comes "The Mummy," the most difficult and remarkable make-up of all.

"The Mummy" is being rushed to completion at Universal City. So much interest has been awakened by the advance publicity in Karloff's appearance in this unusual picture that all of the resources of Universal City are being strained to put it on the market by the first of December. In support of Karloff are Zita Johann and David Manners as the romantic leads, Edward Van Sloan, Bramwell Fletcher, Arthur Byron, Noble Johnson, Leonardo Mudie, Eddie Kane, Katherine Byron and Tony Marlow.

By ROBERT GRANDON

Hollywood, Nov. 9—Watching Karloff—the Boris is forgotten now, for he lists a single name along with Garbo—watching Karloff making up for the mummified role in "The Mummy," I was impressed with the fact that art is long . . . Two expert makeup men and hours of time altered the actor to the mummy you'll see on the screen . . . and it promises to be another Karloff triumph.

Of all Hollywood, this boy deserves the success which has come to him after long lean years . . . Karloff is an Englishman named Charles Edward Pratt, of London birth and Oxford education. The Karloff is his Russian mother's maiden name . . . He started his career in traveling stock in Canada and has never acted in London or New York . . . Stock was followed by other shows, which brought him to Hollywood . . . He played a few small film parts and luck deserted him, so he got a job driving a cement truck . . . Occasionally he got a role in pictures and took a day off to play it . . . Fired when he went on location for ten days, he got his chance to play on the stage with Reginald Poe and remained there until the movies found him.

He's married to a non-professional and lives in a stucco house on Tolucca Lake . . . Goes in for cricket and heads one of the Hollywood teams . . . Also plays golf . . . Conrad is his favorite author . . . He has brown eyes, blue-black hair tinged with silver and is dark-skinned.

Called the "second Lon Chaney."

The Girl on the Cover

You must be wondering what manner of girl this is, the loving of whom makes "Laughter in Hell." No Wonder. She is beautiful. She is coming into an entirely new field as an actress. You saw the beginning of it in "The All American." In "Laughter in Hell," she goes the limit. Her name is

MERNA KENNEDY

Boris Karloff Is Movie's Bogie Man

Telling on Hollywood

Cut and article from Brooklyn Daily Eagle one of 150 papers in Robert Grandon's Syndicate.

SUCCESS OF YOUTHFUL STUDIO HEAD

Carl Laemmle Jr. and His Pictures, Including "Once in a Lifetime" —Fine Acting in Priestley Shocker—"Night After Night"

N. Y. Times, Nov. 6, 1932

By MORDAUNT HALL

Note:—It isn't often that Mordaunt Hall, the erudite moving picture critic of the New York Times, permits himself to comment so enthusiastically about a producer. It is just one of those things which happens once in a lifetime, but it happened in the New York Times motion picture section of November 6th. The first part of the article is reproduced verbatim, head and all, as it appeared in the New York Times. The latter part is omitted because of lack of space.

DURING the three years that Carl Laemmle, Jr. has been general manager of Universal's studio he has on several occasions attracted the attention of his colleagues, and comparatively recently he astonished them by announcing that he had bought the rights to "Once in a Lifetime," the play poking fun at Hollywood. The pictorial version of this stage work reached the Roxy last week and the chances are that not a few persons were agreeably surprised at the bold fashion in which most of the scenes were filmed.

Although he has benefited by sage counsel from his father since he assumed his present position, Mr. Laemmle, who is now in his twenty-fourth year, has frequently been permitted to obey his own impulses—even at the outset of his producing career—in the purchase of stories and in selecting directors and casts for them. He thought that Remarque's book "All Quiet on the Western Front" would make a good film and after arranging for the screen rights he engaged Lewis Milestone to direct the picture. An exceptionally large cast, including the late Louis Wolheim, was chosen and for several weeks the film while in course of production was alluded to by doubting Thomases as "Junior's End." But they were wrong, for the picture "All Quiet on the Western Front" was eminently successful, both from an artistic and a financial angle. It won Photoplay Magazine's annual gold medal in 1930 and since then Mr. Laemmle has been prompted to buy the rights to "The Road Back," another Remarque novel.

A European Hit

This babe of Hollywood brought John Murray Anderson to the film capital to direct Paul Whiteman in a Technicolor film called "The King of Jazz," an excellent piece of work in which Mr. Anderson revealed himself to be a real master of camera wizardry. It was not a world beater from a financial viewpoint over here, but abroad it is said to have brought in more money than "All Quiet on the Western Front."

Carl Laemmle and Carl Laemmle, Jr., general manager of Universal City and head of all the production plant at Universal City, attend the premiere of "Back Street" at the Carthay Circle in Los Angeles.

Young Mr. Laemmle, who is called Junior by everybody, then got it into his head that it might be a good thing to give the public a dose of horror and he turned out a picture of Bram Stoker's "Dracula," which proved so popular that it was decided to follow it with a film version of Mrs. Shelley's "Frankenstein." For this offering, Mr. Laemmle engaged James Whale, who had been working on the screen conception of "Journey's End" while "All Quiet" was being made by Universal. The producer even consented to bringing Colin Clive from London to play Frankenstein because Mr. Whale felt certain that Clive under his guidance could do it better than any other player. This meant that Mr. Clive traveled more than 12,000 miles to play a single role. But what mattered that, so long as the production attracted throngs to box offices throughout the country to such an extent that other producers concluded that it would be wise to include a horror picture in their schedules.

Mr. Whale is now preparing "The Road Back," which he is to direct from a script written by R. C. Sherriff, author of "Journey's End."

"Once in a Lifetime"

When Moss Hart and George S. Kaufman decided to take a fling at Hollywood, sparing the cinema producers not a whit, the chances are they little expected that one of the studio heads would pay them good money for the screen rights to their "Once in a Lifetime." A pot of gold, however, came from Universal and then there were reports that it would be turned into a film caricaturing Broadway producers; that Mr. Laemmle would at least eliminate most of the scorching satire. But such ideas were met by Mr. Laemmle's announcement that the script of the picture would adhere faithfully to the original.

This is only half of the article. Space does not permit any more of it. In the succeeding columns, Mr. Hall discusses the two pictures, "Once in a Lifetime" and "The Old Dark House." The entire article is three columns in length.

IF LON CHANEY

IF Lon Chaney, the master character actor of the screen—the master make-up artist whose world-fame started with his amazing characterization of the cripple in Universal's classic, "The Hunchback of Notre Dame"—if he could speak, I think he would say to you:

COULD SPEAK

"KARLOFF

created a masterpiece as the mechanical monster in 'Frankenstein'".

"KARLOFF

created a masterpiece as the mad butler in 'The Old Dark House'".

"KARLOFF

created a masterpiece as the mysterious one in 'The Mummy'".

UNIVERSAL IS INTENSELY PROUD OF ITS PART IN CONTRIBUTING CHANEY AND KARLOFF TO POSTERITY

Tom Mix and Tony, Jr.

Tom Mix Introduces Tony, Jr. In New Film, "Flaming Guns," As Tony, 24, Retires . . .

WITH a heavy heart but with extreme pride Tom Mix, filmdom's foremost Western star, has ridden his beloved Tony before the movie cameras for the last time. Tony has been retired to spend the rest of his life in a comfortable stable and in the green hills of Universal City, Calif., while the film star introduces to screen fans a horse he has been training for three years—Tony, Jr.

Tony Jr. is a chestnut sorrel of mixed blood, seven years old, fleet footed, an unusual jumper and except for the fact that he is a few shades darker, almost identical in appearance to Tony. The new horse makes his film debut with Mix in "Flaming Guns", by Peter B. Kyne, and although he stumbled in jumping a fence and fell on his rider crushing two of his ribs, the Universal film star says that Tony Junior is the finest horse he ever rode. When more accustomed to studio lights, cameras and sound apparatus, Mix believes he will prove an exceptional 'stunt' horse.

Tony Junior has a fine white blaze on his intelligent forehead and has white stockings.

"He was given to me" explained Mix, "by an admiring friend about four years ago because he so closely resembles great old Tony. Naturally, I took a fancy to him at the beginning, and I've been working with him ever since because of his intelligence and willingness to work.

"He's got fire and spirit and enthusiasm as well as intelligence. He learns quickly. And he isn't afraid of anything. He'll go where I go, just as Tony always did. He'll make his bow to the public in "Flaming Guns" but he has worked in scenes before and Tony Senior has coached him, too. From the work he's done so far I know he'll catch on immediately and I know he'll be a hit.

"As for Tony—well, I feel as if I should be carrying him instead of having him carry me.

"I hate to see the old partnership bust up. It's given me plenty of heartaches. But I'm sure that Tony, Junior, will carry on in great shape. He gives every indication of being able to do all that Tony ever did and a little bit more, too. He already has an 'understanding' vocabulary of two hundred and fifty words, where Tony had almost five hundred."

Tony, now 24, was purchased by Mix in Prescott, Arizona in 1909 for $12.50. He carried his master through 108 film features and 250 short reel films becoming the most photographed and possibly the best known horse in the world. On several occasions the horse saved Mix's life, once when a premature explosion drove sharp pieces of broken rock into his body as well as Mix's and on another occasion the horse dragged the actor to aid when his right leg and collar bone were broken in performing a hazardous feat for the cameras and he could not ride. No one but Mix ever rode Tony and Tony never had a "double". Tony makes his screen farewell in the recently completed Universal Western "Hidden Gold". He was painfully injured in the fire scenes of that picture and dislocated a hip while crossing the river to rescue his master from the fiercely burning forest. But Tony won't have to worry any more about injuries or accidents and you can bet that he won't be lonesome, either. Tony has thousands of friends in Hollywood and Tom Mix will stop in to say how-dy-do every time he has a chance. Goodbye, Tony. Welcome, Tony, Jr.

NOW IT'S "FLAMING GUNS" AND TONY JUNIOR

UNIVERSAL has changed the title of the Tom Mix picture, referred to in the studio as "Oh, Promise Me," to "Flaming Guns." This production is the first of seven pictures which Tom Mix recently contracted to make for Universal for next season, and has already been completed at Universal City under the direction of Art Rosson. And it's a wow.

Cash in on the country's Football Fever

NOW

RKO (2,950, 25-55), 'All American' (U) bring Football crowd will bring income around smart $9,800 Last week 'Back Street' (U) most satisfactory

Los Angeles-Variety

Warner (WB) (2,000; 25-35-50) 'All-American' (U). Good football film and should gather in a neat $10,000, what with wide grid interest here as result of Pitt's great team. College nights bringing in local football heroes, who in turn are bound to attract plenty of sports trade.

Pittsburgh-Variety

Ritz (RKO) (1,600, 25-40)—'All-American' (U). Picture booked in here at right time, between two big games of year all in one week. Will get $7,000, great.

Birmingham-Variety

"ALL AMERICAN" (Univ.)
RKO PALACE—(3,100), 25c-35c-50c 60c, 7 days Vaudeville Norma Talmadge & George Jessel, Karre, Noyes and LeBaron, Mme. Lowenwirth, Betty De Pasche, Sam Bennett, Monroe Burnett **Gross:** $23,000. (Average, $20,000.)

Cleveland-M.P. Daily

Mainstreet (RKO) (3,200; 25-35-50-60)—'All American' (U) and 'Follow Thru,' F-M unit. Picture spotted right and stage also strong-ly publicized.

Kansas City-Variety

"American" Twin Cities Top, $20,700

MINNEAPOLIS, Nov. 9.—"The All-American" got the breaks in Minneapolis and St. Paul because of "Homecoming Week", at the University of Minnesota and the unexpected Gopher victory over Northwestern this week. It did a very neat $15,000 at the RKO Orpheum in the Mill city and $5,700 in the lower priced RKO Orpheum in St. Paul.

Minneapolis-M.P. Daily

RKO Albee (2,300; 15-55-66)—All-American' (U) and vaude. Stage show is good, but football opus is taking no back talk. Looks exceptionally well for this house, and $11,000 is the fine figure looked for.

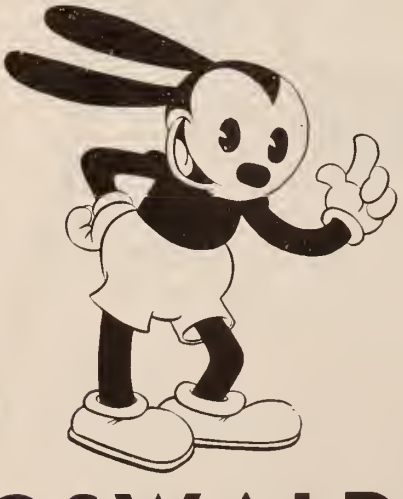
Providence-Variety

Thank You, Mr. Ramsaye

IN a very illuminating story entitled "Dividends of Depression," in the November 12th issue of the Motion Picture Herald, of which he is the editor, Terry Ramsaye has a story which every exhibitor should read. Part of it concerns Universal. That part of it, with Mr. Ramsaye's permission, we are quoting below. One of the dividends of depression, to which Mr. Ramsaye alludes, is the decision by Carl Laemmle, Jr., to make talking pictures which move, rather than to lay the emphasis on talking pictures that merely talk. This is what he said in part:

"Nor do all these observations have to be made anonymously or in terms of vague generality. The steps of the new order are being made by readily identifiable men and organizations. Without any endeavor in this chatting moment to be exhaustively complete, we can point, for example, to certain developments in Universal, where Carl Laemmle, Jr., has within the year risen to full stature alongside his father. The son of the founder is making himself a conspicuous exponent of new ideas. Part of it has been said in productions of important success in their departures from traditional pattern, and more recently in vigorous expression of design, as young Mr. Laemmle's declaration, within the fortnight, for a sharp reduction of dialogue in the drama, in an art that has tended to talk itself into boredom with word weary audiences and to butt its head against liguistic national barriers. Mr. Laemmle just now would seem engaged in a charming movement to get motion into the motion picture again. His immediately contemporary "Air Mail" outstandingly puts point to the principle. In that production we are reminded again that it is possible and most effective of the screen to record things happening as the direct sources of emotion reaction, as opposed to the dependence on the creation of second hand emotions derived from the cloudy mirror of a playwright's vocabulary filtered through a director's understanding and an actor's enunciation."

The Star Who Never Disappoints!



OSWALD
The Lucky Rabbit

Sam Jacobson To Enter Production Work

Allyn Butterfield Succeeds to Editorial Post of Universal Newspaper Newsreel

WHEN Carl Laemmle returns to Universal City next week, announcement is made that he will take Sam B. Jacobson with him. It is his intention to put Mr. Jacobson into feature production work at Universal City. It was Mr. Jacobson to whom he entrusted the editing of the Universal Newspaper Newsreel when Mr. Laemmle decided to resume making a newsreel under the Universal name. Jacobson started his duties on March 23, 1929, with Graham McNamee as the Talking Reporter, and immediately the newsreel jumped into a position of dominance in its field on account of its up-to-the-minute news, its nerve, sprightliness and general interest, added to the vivid McNamee personality.

Mr. Jacobson started with Universal as a publicity man at Universal City. He was handling the publicity on "Uncle Tom's Cabin" when Tom Reed was assigned to the Scenario Department, and Jacobson succeeded to the post of publicity head of Universal City. During his last year there he produced twelve single-reel specialty pictures in addition to his publicity work. These pictures, known as Laemmle Novelties, were very well received.

Mr. Jacobson's post will be filled by Allyn Butterfield, who will be appointed Editor. Butterfield has had twelve years' training in newsreel editorial work, three of it under Sam Jacobson. Universal has every confidence in him. He has been with Mr. Jacobson since the inception of the Universal Newspaper Newsreel. He will be assisted by Linn Bonner and Henry Clay Bate, both of whom have been with the Universal for years.

Stahl Returns

John M. Stahl, who has for the last two months been working with writers in the east on adapting "Only Yesterday" to the screen, returned yesterday on the Century to Universal City. Mr. Stahl came to New York following the completion of Fannie Hurst's picture, "Back Street." He has seen every show on Broadway and has interviewed hundreds of young players, in the hope of finding a new type for moving pictures. He is returning without recommending a new play or a new personality, but with a great script for "Only Yesterday."

In the development of the final story for "Only Yesterday," he has taken advantage of the writing facilities which Carl Laemmle, Jr., has provided in New York under Charles Beahan. Naturally, Frederick Lewis Allen's story which was phenomenally popular could form only the background of a moving picture. A story had to be developed to fit into this background. Much of the story, as it now stands, is John Stahl's own story. Those who assisted him in addition to Mr. Beahan, were Arthur Richman, George O'Neill and William Hurlbut.

POOCH THE PUP

PEPS THE PROGRAM!

EXTRY!

His contract ran out, expired, quit, ceased, died on us!

Did we make a new one?

Does a duck waddle?

You'll smile as broad a grin as this when you're hooked up with the fastest growing newsreel in the business, as Graham McNamee is!

"S. O. S. ICEBERG", WORLD'S MOST

Never before has an aviator landed on and taken off from an iceberg. That is what the great Udet is doing in this remarkable shot.

TO send a film expedition to Greenland for a thrill production in motion pictures required faith and courage of the highest order. It was not without long deliberation and calculation of chances that Carl Laemmle decided to send Dr. Arnold Fanck to make the most amazing production ever conceived by mortal man for the motion picture screen:—"S.O.S. Iceberg".

No man in the world is happier today than Carl Laemmle. The terrific risks and the constant danger to the lives of the members of the expedition are over. The huge fortune invested in the production has been fully justified. The expedition, with the most marvelous thrills and scenes ever exposed to a moving picture camera, has landed safely in Hamburg. Not a soul of the thirty-seven members of the expedition was lost, maimed or permanently injured. That alone is the greatest satisfaction to Carl Laemmle.

The fruits of this Greenland expedition to film "S.O.S. Iceberg" with its breath taking thrills in settings never before dramatized for films, will not be seen for months to come. Studio scenes will be shot in Berlin under the direction of Edwin Knopf and part of the story calls for exteriors in Switzerland. It was from her chalet there that the heroine of "S.O.S. Iceberg" was summoned to rescue her lover, whose airplane had cracked up in the cruel fjords of the Greenland coast. She believed him still alive. The famous Berlin dancer, Leni Riefenstahl, the only actress in the world who has the nerve to climb the side of an iceberg, played this role. Her experiences in the most inspiring, dangerous and physically exacting role ever given to a screen player

AMAZING PICTURE

will be told at length in subsequent issues of the Universal Weekly.

The idea of making "S.O.S. Iceberg" was born in the fertile brain of Dr. Arnold Fanck. This intrepid scientist, mountain climber and expert photographer, had already filmed every danger which could come to a mountain climber. His eager heart reached out for new worlds to conquer for films. He already had two of the most fearless people in the world under contract to shoot the most hazardous film ever made. They were Ernst Udet, after Baron Richthofen the most famous of German war aces, and Leni Riefenstahl, beautiful dancer, screen star and mountain climber.

In April of this year, Dr. Fanck made a special trip to California to consult Carl Laemmle and to secure his backing and release for this eighth wonder of the film world. It took only a week to convince Carl Laemmle of the practicability of the hazardous expedition and to enthuse him with a story which packed more of drama and suspense than ten "East of Borneos". Dr. Fanck left New York on the Bremen on May 4th and arrived in Copenhagen on May 10th, to prepare the multitudinous details of an expedition which will go down in history as unique.

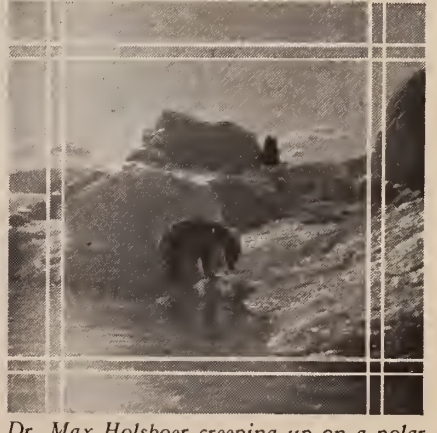
The preparations for "S.O.S. Iceberg" were the most exhaustive that ever preceded a moving picture production. "Ben Hur," "Trader Horn," "East of Borneo," none of them could be compared to it. All of these expeditionary films were going to countries where civilization at least was within easy reach. In Greenland the only connecting link was the radio and the only assurance of success was the most painstaking and complete equipment and preparation. Scientific data had to be compiled. Food, clothing, instruments, hospital supplies had to be compacted into the smallest space. This story will form the basis of next week's chapter.

(Continued Next Week)

Dr. Knud Rasmussen, most famous living polar explorer, protector of the Universal-Dr. Fanck Greenland-"S.O.S. Iceberg" expedition.

Dr. Rasmussen summoned two hundred kayaks to search the ice fields for Udet's wrecked airplane. This picture was taken from a two hundred and fifty foot iceberg.

The photographer's job was a constant series of narrow escapes from death by the sudden rush of oncoming icebergs and ice-floes.



Dr. Max Holsboer creeping up on a polar bear, while Hans Schneeberger shoots the scene with a telephoto lens from an adjoining iceberg.

HELD

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SMASH WEEK

THE

THEATRE N.Y.

MUCH PRAISE FRO ABOUT MANY UN

Gigantic Picture

The December issue of Screen Play has this to say of "The All American"

The All American mythical team becomes a reality with a famous player from almost every college in the country in this gigantic picture. Dick Arlen gives an excellent performance as the young ex-football player who has a kid brother carrying on the honor of his name. June Clyde and Gloria Stuart carry off the feminine honors while Andy Devine makes as big a hit as he did in "The Spirit of Notre Dame," but in a more comical role this time. Rating—AAAA. Reviewed by Marcella Burke.

Goes The Limit

'Silver Screen,' in its December issue goes the limit in reviewing "Air Mail"

Rating: More than excellent—Universal.

Now don't tell me that you are tired of aviation pictures, for you haven't seen anything yet. Wait till you glimpse this one, and you'll go as nutty as a pecan grove. Wow—what a picture! It starts off with an explosion of dynamite, then goes into a hurricane, and zip! you are hurled into one dramatic climax after another, until you feel that soon you'll just burst with excitement. When it's all over you'll be as limp as a dish-rag. It's all about an airmail station in the western mountains and there's stunt flying the likes of which you've never seen before. Maybe it's the background that makes the picture so thrilling, but just the same don't overlook the superb acting of the entire cast which includes Ralph Bellamy, Russell Hopton, Pat O'Brien, Leslie Fenton, David Landau, Gloria Stuart and Lilian Bond. This is a "must see" and you'll never blame me for telling you.

"Once in a Lifetin a Hilarious Picturizat

By WILLIAM G. KING

Mr. Carl Laemmle, the veteran head of Universal Pictures, has taken a dare—taken it and, what is more important, made it into the most intelligent and amusing screen comedy that has come out of Hollywood in years.

When "Once in a Lifetime" appeared on Broadway as a play those of us who saw it on the opening night muttered to each other between spasms of hilarity that here was one sure-fire stage hit the movies wouldn't dare to touch. Hollywood, we said gleefully, had at last got what was coming to it in the way of concentrate of sarcasm and precipitate of ridicule. The cinema moguls, so gorgeously spoofed by Moss Hart and George Kaufman, would scarcely wish to preserve the spoofing by way of their own celluloid.

We were wrong. The motion picture version of "Once in a Lifetime," now visible and audible at the Roxy, is the proof, for Mr. Laemmle's director, actors, and scenarists have not diluted a single drop of the caustic which Messrs. Kaufman and Hart poured over the talkie capital and its inhabitants.

Greater Than Any Other Thriller

"The Old Dark House"

Associated Publications

The monster of Frankenstein, the director of that picture, and its producers who have pioneered in this type of film, have combined again to produce one of the best thrillers ever to come from Hollywood. Atmosphere, sound effects, acting and direction are top-notch. Here is a cast that seems to fit into its roles like women's dresses in the Victorian age. They live their parts. Several of them appear in pictures for the first time, but they will long be remembered. This is not the type of mystery story that draws laughs in other than the comedy scenes. It is rather the type that an audience will take quite seriously, as it is more realistic than most and carries throughout that air of realism due to the fine acting on the part of each of the ten players. The story would be spoiled should it be told here. The Femm family, which own the "Old Dark House," are the principal characters in the film, and a peculiar family it is in every detail. This film will undoubtedly interest everyone, young and old.

SELLING SEATS: "Greater than any other thriller" should be a good tag line. But don't let anyone think it is gruesome, for decidedly, it is not.

A Critic Who Was In Hollywood Views "Once In A Lifetime"

Jack Moffitt in the Kansas City Star Says, "Hollywood Gives Itself a Hilarious Razzberry

Some weeks ago in these columns we pointed out that Carl Laemmle, Jr., although always willing to show up the failings of other professions, apparently was afraid to lampoon his own. We are now engaged in eating those words and there is nothing which demonstrates how dry and bitter a critic's words may be so much as making him digest them himself.

In "Once in a Lifetime" young Laemmle has not only kidded his own industry, but his own studio and his fantastic self. He has demonstrated that he can take it as well as dish it out. For this film pauses at none of the half-baked satire that marked "What Price Hollywood," "Merton of the Movies" and similar productions. It takes the play that was Broadway's most sarcastic attack on Hollywood and repeats it with lusty flourishes. Those who have become familiar with stories about Junior and Universal through the movie columns and fan magazines will be compelled to admire this evidence of good nature and good sportsmanship.

There can be little doubt about the picture's being funny, but there is some doubt as to whether a public that is not wise to Hollywood procedure will get the full significance of its wit. No one who has not lived in the gilded madhouse of the movie colony can believe the things that happen there.

Mr. Oakie performs ably in the lead, as does Aline MacMahon in the role of the synically wise Susan. My heart went out to Onslow Stephens in his portrayal of an author who sat for six months waiting to receive instructions from his employer. I modeled for that part and am in a position to say that Mr. Stephens played it beautifully.

M MANY CRITICS VERSAL PICTURES

," at the Roxy, Is n of the Stage Satire

in The New York Post

"Once in a Lifetime," therefore, is as uproariously funny on the screen as it was on the stage, and that, as any one who saw the footlights production will tell you, is the highest possible praise. There has been no tampering with the characters created by the playwrights and no weakening of the hilarious but scathing dialogue of their play.

Moreover, the actors chosen by Universal for the talkie version do every whit as well by their roles as did the superb cast of the stage presentation.

Follows the Play Closely

Although the cameras wisely have done little more than record what might have been a performance of the play itself, the production never for a moment loses pace. All too frequently, when plays are recorded on the films, the screen version seems to drag between sequences. No so "Once in a Lifetime." What few excursions are made outside the limitations necessary to a stage performance add decidedly to the effectiveness of the production.

It's First Rate

From Time Magazine

In Air Mail (Universal), for the first time, the cinema regards aviation as a reality rather than as a dazzling myth. It is a first-rate report on happenings in and about Desert Airport, where Mike Miller (Ralph Bellamy) is the mild competent manager and Duke Talbot (Pat O'Brien) is his swashbuckling star pilot. While Talbot dallies with a pilot's widow (Lillian Bond), Miller has to leave his girl (Gloria Stuart) to fly the mail. Naturaly, even an honest aviation picture must contain a crash and rescue; this time they happen when Miller cracks up in a snowstorm and Talbot flies a stolen plane into the mountains to bring him back. Good shot: Desert Airport on Christmas night, with a pattern of planes rising in the lighted snowy air.

When Walter Winchell in the Mirror, wants to praise a thing he says, it's an orchid. In his column of last Monday, he said, *"An orchid to a real movie thriller 'Air Mail' at the Mayfair."*

Critic of the Kansas City Journal - Post Hands It the Blue Ribbon

(Reviewed by Lowell Lawrance)

"Once in a Lifetime," is the big film surprise of the year. It shows that Hollywood does have a sense of humor and that the movie producers can laugh at a good joke even if it is on themselves. This picture, a faithful film version of the stage hit of witty George S. Kaufman and Moss Hart, is a merciless lampooning of the dizzy doings in the movie studios when the talkies were first introduced. Carl Laemmle, the producer, and Russell Mack, the director, have not dulled any of the sharp shafts of satire of the original play.

Here's a rip-roaring burlesque of the movie makers, filled with hilariously funny caricatures of producers, directors and the gilded queens of filmdom. I'm just a bit dubious as to whether the uninitiated will catch all the cleverness of the satire, but even if half its smartness goes over the heads of folks who have never been inside a studio, "Once in a Lifetime" still will be recognized as a corking good comedy.

"Once in a Lifetime," draws the blue ribbon for satirical comedy. It is hard to imagine a more amusing travesty on the motion picture business for this goes the limit in spoofing the studios. Put it on your preferred list of movies to be seen.

Never Disappointed

Carl Laemmle:

"It gives me pleasure to express to you my thorough satisfaction and enjoyment in viewing your latest achievement in the production of OKAY AMERICA. If there was ever a hit OKAY AMERICA certainly reaches the mark of high showmanship.

TOM BROWN OF CULVER, that inimitable and convincing picture—a successful production of high standing—started my family and myself to ascertain whether a Universal Picture was featured at the Theatre before deciding on a show. We have never been disappointed. More power to you."

Paul A. Childs,
9506 Savery Ave.,
Detroit, Michigan.

"Afraid To Talk" Gets AAA

The December issue of Screen Play has this to say about "Afraid to Talk"

Corruption, with crooked politicians and gangsters splitting the loot, is flayed unmercifully in this red-blooded picture. Eric Linden as the bell-hop who innocently becomes involved in a murder case that throws a whole city into fear and turmoil, never gave a greater performance. Sidney Fox and Tully Marshall offer memorable performances. Rating—AAA. Reviewed by Jan Vantol.

Pete Harrison Says "Air Mail" Is A Great Thriller

A great thriller! In one scene, one will feel the same thrill as one felt in the Warner Bros. picture, "The Crowd Roars," for a human being, pilot, burns alive when his plane crashes and the gasoline catches fire. The cries and the groans of the dying man are heart-rending. Other thrilling sights are those in which Pat O'Brien, as a crack pilot, flies his machine in a dare-devil fashion; he takes tail spins, rolls over and over barrel-like, and flies through the one door of a, what seems to be, barn, or a hangar, and comes out through the other door. Pilots have been seen in pictures to fly under a bridge, but never through a low building. There are many other thrilling sights, the last one being that which shows Pat O'Brien grounding in a snow-covered mountain and rescuing Ralph Bellamy. This part of the film is also moving, for the two men up to that time had been shown as being enemies. The broadcasting of Bellamy's accident adds realism to the affair.

Thrilling as it is, and such as to please the masses greatly, "Air Mail" appeals to the crude emotions. Refined persons may find fault with O'Brien's disreputable conduct, and tender-hearted ones will, no doubt, feel horrified at the sight of a human being's being burnt alive.

U. S. N. Lt.-Com. Frank Wead wrote the story, and John Ford directed it. Gloria Stuart, Slim Summerville, and others are in the cast.

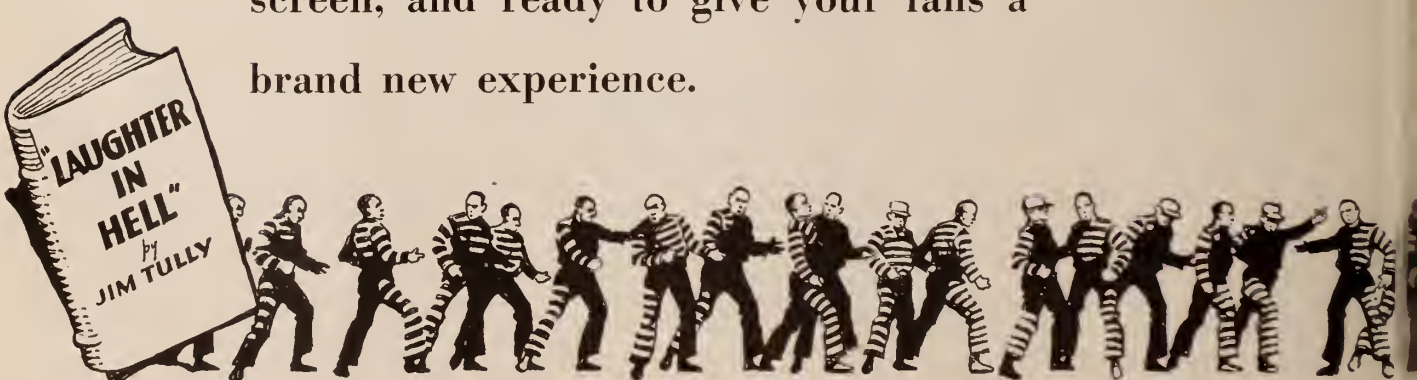
Not suitable for children or for Sunday showing.

LAUGHTE
IN HELL

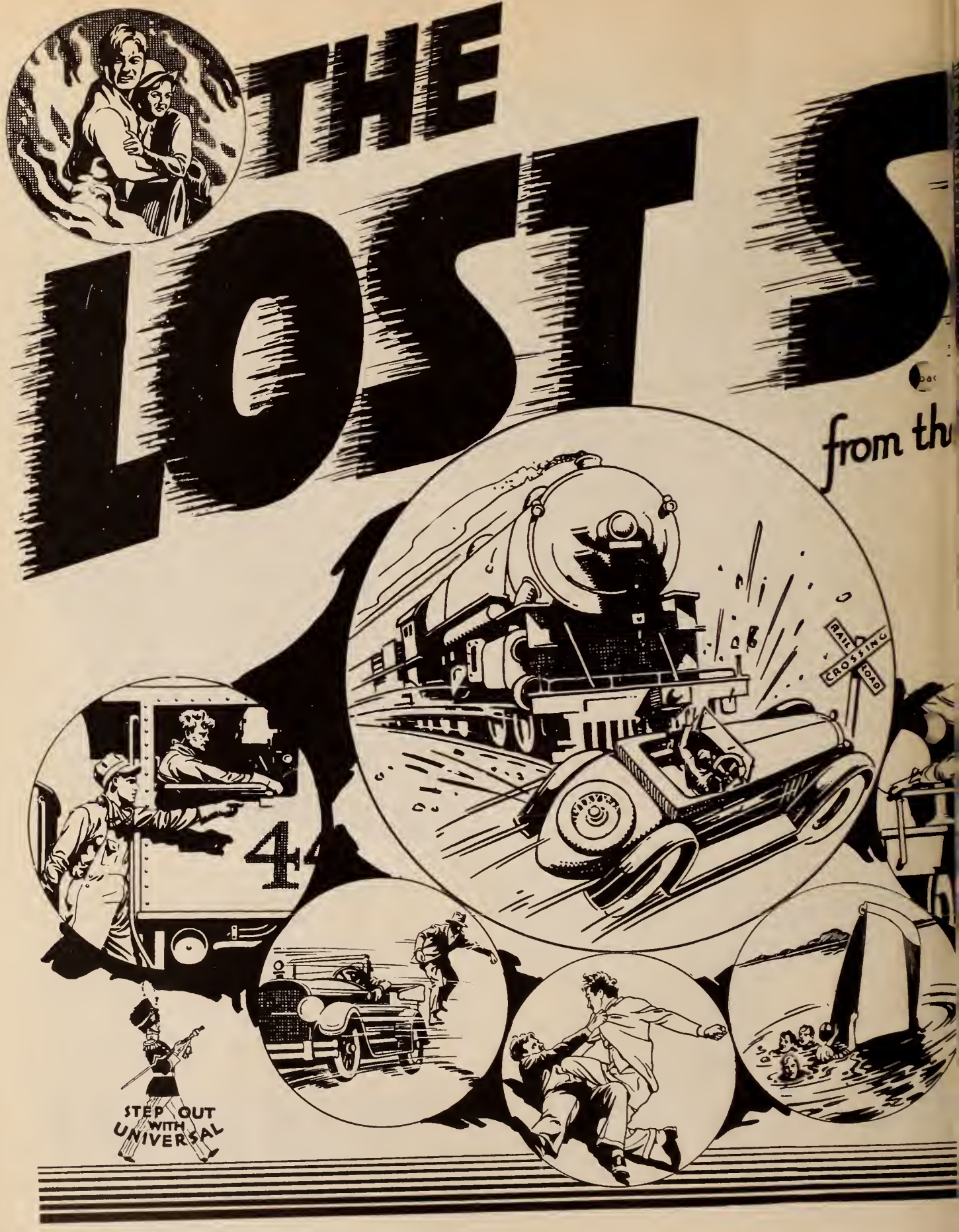
JIM TULLY'S BOOK

. . . his raging, scorching book which now yells out at you from every store and newsstand where books are sold . . .

. . . the book which is loved or hated by every reader, is now ready for the screen, and ready to give your fans a brand new experience.



R
" * * * * * and I'm here to tell
That the love of such women
makes LAUGHTER IN HELL."
•
With PAT O'BRIEN, GLORIA STUART, Merna Kennedy, Tom Brown, Berton Churchill. Produced by Carl Laemmle, Jr. Directed by Edward Cahn.
Presented by
CARL LAEMMLE
UNIVERSAL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WITH
UNIVERSAL

PECIAL

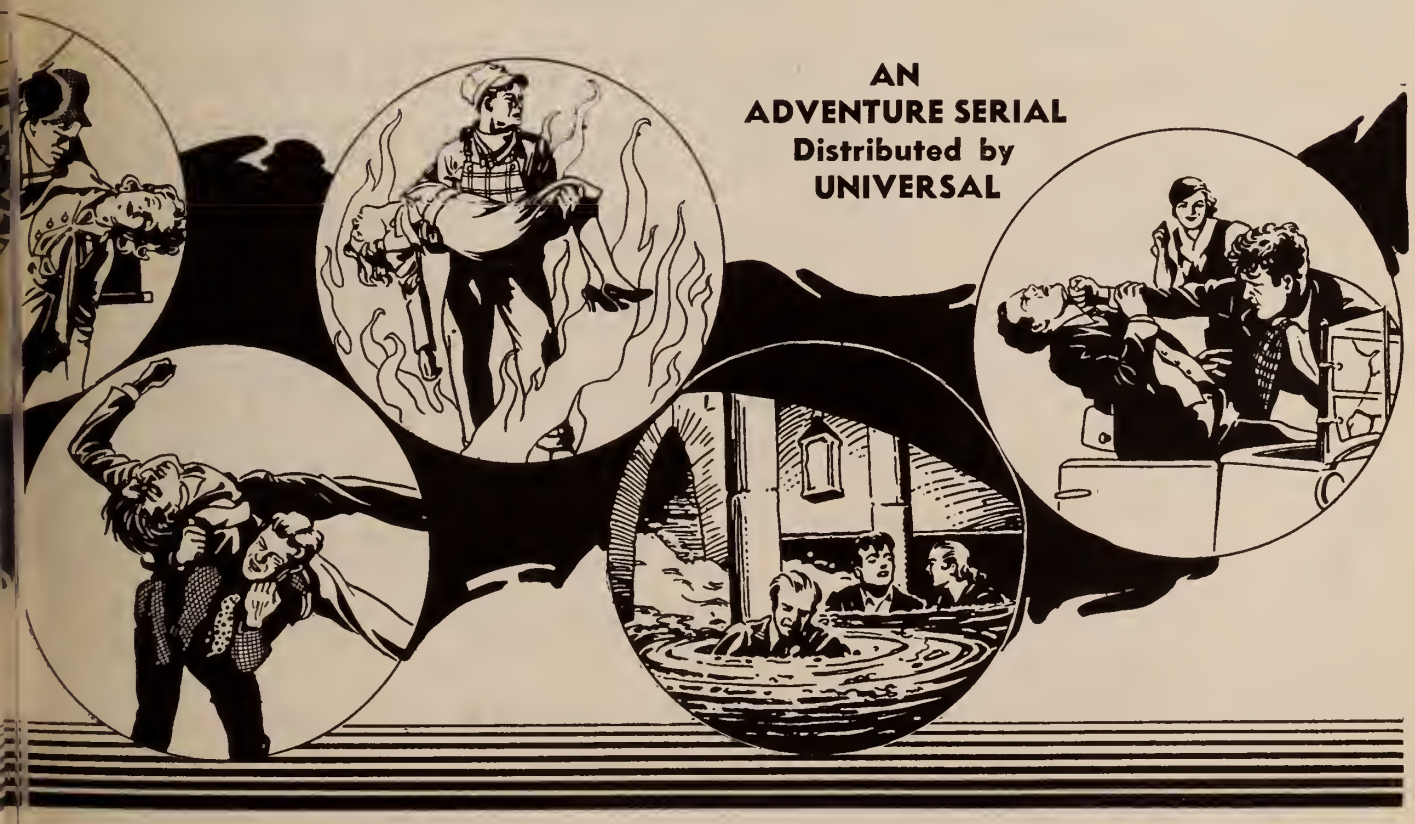
●ory by SIR ARTHUR CONAN DOYLE

12

Chapters of Terrific Thrills and Mystery!

A master of mystery writes a story packed with the sort of thrills that makes every man, woman and child who sees the first episode a certain customer for twelve weeks. THAT'S why it's important for you to SELL THIS GREAT SERIAL IN ADVANCE. IT PAYS BIG DIVIDENDS. With FRANK ALBERTSON, ERNIE NEVERS (The All America Football Hero), Cecilia Parker, Caryl Lincoln.

AN ADVENTURE SERIAL Distributed by UNIVERSAL



The Greatest MONEY NAMES

OF RADIO...NOW IN UNIVERSAL SHORT FILMS!!

The stars who formerly kept the people at home will now bring them to your theatre.

Produced by
William Rowland-
Monte Brice
Productions, Inc.

MORTON DOWNEY
WALTER WINCHELL
LOUIS SOBOL
NICK KENNY
THE BOSWELL SISTERS
THE STREET SINGER
ART JARRETT
VINCENT LOPEZ
—and scores of others!

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

THANKSGIVING!

And There's Plenty For Which To Be Thankful!

THANKSGIVING DAY! Plenty to be thankful about, too. Business off a little bit? Crowds not as thick as they used to be? Takes much harder work to break box-office records? Well—what of it?

Consider yourself lucky — mighty lucky! Consider this a real time for Thanksgiving.

In the first place, long after other businesses were hit by the depression, the motion picture business continued, unaffected, on its prosperous way. The depression finally caught up with us and it became necessary to dig in with real hard work and start battling for business every week. It took MORE WORK to keep business going —and maybe more work is good for us! There is a lot of satisfaction in knowing that clever brains, hard work and good showmanship can keep business running close to normal. Super showmanship is STILL cracking records from time to time and that proves one thing—THE BUSINESS IS THERE IF YOU GO AFTER IT!

That is something to be thankful for. You can also give thanks that you are in a business that has already shown signs of quick recovery and will be one of the first to be rolling along at full steam long before other businesses do.

GIVE THANKS that you are in the motion picture business! GIVE THANKS that you are not an architect or a builder—or a steamship line operator, or in any one of those other industries that depend purely on the luxury spending power of the nation.

The people MUST have their movies—they may not want to go to them as often as they used to, but that is where your showmanship can be put to work.

As you read this, look around you. You've got your job. You've got your theatre. There's plenty of work to do. There's PLENTY to be thankful for!

TIMELY!

Nothing could be more timely than the tie-up now being effected in many cities with the various Postmasters on Universal's epic of the skies, "AIR MAIL". The card

reproduced here is similar to many others already used successfully in the exploitation of the picture. With the cooperation of postal officials it is placed on the most prominent posts in town and also spotted in many windows. The one shown is credited to Fred Reeths, Jr., of Warner's Sheboygan Theatre, Sheboygan, Wisconsin. Meyer and Kvool of the Alhambra, Milwaukee, and Jay Golden of RKO Palace, Rochester, N. Y., can also take a bow on this. Use this locally!

SHOWS FOR THE NEEDY

Don't forget your Thanksgiving morning show for the needy. Invite all children who will bring food or clothing in return for free admission. Work with your local charity organizations on this. Get your newspapers to publicize the showing and so get the best return for the poor. The Thanksgiving show is indeed a blessing within your power to give.

WILL YOU WIN THIS!

The Universal Weekly Certificate of Merit is awarded every week to showmen displaying the best sort of showmanship ability as evidenced by campaigns submitted to us. It may be issued for a complete all-around campaign or for some outstanding item in the campaign. Are YOU going to be among the next winners? Send your complete campaign report to: SHOWMANSHIP EDITOR, UNIVERSAL WEEKLY, 730 Fifth Ave., New York City.

KEEP THEM COMING!

Keep sending them in, boys! We're tickled with the response to the SHOWMANSHIP SECTION of the Universal Weekly and the request for campaigns and red hot ideas.

Limited space prevents us from publishing all of them, now. We'll get around to yours in time, however, so if you don't see it in this issue don't feel discouraged.

It may be in the next one, and don't let it keep you from sending in other bang-up ideas and campaigns! Keep them rolling in!

THIS WEEK'S AWARDS

THE Showmanship editor is happy to announce three more exhibitors who have stepped out and earned the Universal Weekly's CERTIFICATE OF MERIT.

These men have submitted campaigns that show achievement of creative showmanship —smart jobs, deserving of recognition—and the Universal Weekly is glad to give it to them. Here they are:

J. H. REGAN, manager of Warner's Theatre, Fresno, Calif. For his clever school tie-ups on "The All American". . .

CHARLES THOMAS, manager of the RKO Palace Theatre, Cleveland, Ohio. For his remarkably dramatic action front for "Air Mail".

FRANK SMITH, manager of the Palace Theatre, Chicago, Ill. For a fine all-around campaign on "The All American".

Congratulations, boys! You have accomplished worthy jobs! Your certificates of merit, signed by Carl Laemmle, are in the mail.

Who will be next to join the ranks? We know that there are hundreds of smart showmen around the country whose work merits recognition! Are you one of them? You tell us with the dope on YOUR campaign!

SHOWMANSHIP CAMPAIGNS FROM THE WAY TO BIGGER BOX-OFFICE

WANAMAKERS FEATURE NEW AIR LUGGAGE

DESIGNS SPECIAL AIR PLANE BAGS FOR GLORIA STUART

THE John Wanamaker New York window and ad on Airplane Luggage shown above are the result of a special tie-up made during Gloria Stuart's brief visit to New York after her epoch-making flight from Universal City by air mail.

Miss Stuart was guest of the big New York department store in their luggage department and later in their popular tea room. The newspaper and window announcements brought hundreds to the store and gave the New York Mayfair Theatre showing of "Air Mail" some fine additional advertising.

During her brief stay in the metropolis the young star of "Air Mail", "The All American" and "The Old Dark House" posed for special fashion photographs to be used in national tie-ups for forthcoming Universal pictures in which she will be featured. The first of these is "Laughter In Hell", the Jim Tully story of Southern chain gangs in which she will share honors with Pat O'Brien.

SHOWING FOR PILOTS ADDS FREE AIR CIRCUS TO "AIR MAIL" CAMPAIGN

THROUGH a special showing of "Air Mail" to local pilots MANNY SHURE, manager of the RKO Palace Theatre, Cincinnati, secured an air circus that stood the city on its head, as part of his campaign.

The circus, which was presented at noon on Saturday, opening day, consisted of six planes, one of which carried a giant streamer banner announcing the opening of the picture. The planes flew to an altitude of about 1,000 feet above the theatre and looped, figure-eighted, dived, rolled, flew in formation and cut up generally for half an hour. The stunt cost the theatre nothing more than the courtesy showing to the pilots. Arrangements were made through C. R. Anderson, city traffic manager of the American Airways, and the Lunken Airport.

Other flying organizations of the city co-operated with the theatre to the extent of loaning flying suits, helmets, goggles, propellers, parachutes, engine parts and model planes for an advance lobby display. Through this same co-operation Shure secured four windows in strategic downtown locations for special displays of aeronautic equipment and historic air mail envelopes, and three sheet cut-outs, hangers and production stills. The historic air mail envelopes were loaned by Edward R. Horwitz. Duke Hickey, Universal exploiter, assisted.

RUE MORGUE SHADOW BOX DRAWS BIG CROWD

HALF way around the world movie fans respond to showmanship exploitation much the same as they do here. Witness the effects of a clever stunt used by the management of the Rialto theatre in Manila, Philippine Islands, for their engagement of "Murders in the Rue Morgue".

An eerie looking shadow box was set up in the front lobby of the theatre. Behind a small opening in the center, which was covered with cheese cloth, was placed an ordinary telephone instrument with the mouthpiece directly behind the cheese cloth. This was connected to the theatre office where a microphone was also connected to the shadow box through a loud speaker, completing a thoroughly concealed direct means of communication between the lobby and the office.

On the outside of the shadow box there appeared the following copy: THE MYSTERY SHADOW BOX . . . DR. MIRAKLE WILL ANSWER ANY QUESTIONS CONCERNING "MURDERS IN THE RUE MORGUE" . . . PLEASE ASK YOUR QUESTIONS INTO THE WHITE SPOT? Naturally people asked questions of the box and were mystified when an immediate answer came forth! Crowds gathered around it all day.

A SMASH DOUBLE TRUCK "CO-OP" FROM SAN DIEGO

The reproduction above shows the smash double truck co-operative ad page landed in the Evening Tribune, San Diego, Calif., by F. F. Vincent, manager, for the engagement of "Once In A Lifetime" at Lou B. Metzger's Spreckles Theatre.

EXHIBITORS WHO ARE LEADING RECORDS AND BETTER TIMES

FROM "DEAR OL' LUNNON!"

England Conservative? Maybe, but notice what they did in London for the engagement of "The Old Dark House" at the Capitol theatre! That is a real out and out ballyhoo!

BALLYHOOS SELL DARK HOUSE IN CONSERVATIVE LONDON

SMASH goes another popular belief! And with it smash go a few more box-office records! London, England, apparently is not the conservative city we have thought, for the response to the Capitol theatre's ballyhoos for "The Old Dark House" was so great it made new records for the West End house!

The illustration above shows the giant truck used on the principal streets of London's West End district, and the picture below the army of men used to carry double posters on the crowded thorofares. Two color post cards with display copy were mailed to the theatre's extensive mailing list and heralds were given a house to house distribution.

In writing of the engagement S. F. DITCHAM, managing director of Universal Pictures, Ltd., reported that the picture received a tremendous ovation and did a record business. Does exploitation pay? Ask Mr. Ditcham.

We don't know that the men carrying the posters in the picture below are unemployed, but it might not be a bad idea to try a similar stunt with your local unemployed. The cost can be limited by the number of men you use. It would be certain to pull a lot of good publicity from the local papers and at the same time give your ad good circulation.

A WHOLE ARMY OF DARK HOUSE POSTERS PARADE IN LONDON!

Here's more evidence that England is not so conservative as most of us believe. This army of poster carriers covered the whole West End of London selling the Capitol's engagement of "The Old Dark House."

BALLOON BANNER CARRIES AD FOR "ALL AMERICAN" OVER FOOTBALL GAME

NAT HOLT, district manager for RKO Theatres in Columbus, Ohio, worked out a nice balloon banner stunt for the campaign on "The All American" at the Palace Theatre. Using a number of brightly colored toy gas balloons to carry it, he sent a giant banner advertising the picture, flying over the Stadium football field during the game between Ohio State University and University of Pennsylvania.

ANOTHER "ALL AMERICAN" TIE-UP ARRANGED WITH CURRENT SONG HIT "ALL AMERICAN GIRL"

The New Edition Cover

LEO FEIST, Inc., publishers of "ALL AMERICAN GIRL" the currently popular collegiate fox trot song hit, have insured a special edition tying it up to "THE ALL AMERICAN." The cover reproduced above carries a picture of Richard Arlen and Gloria Stuart and the title of the picture.

"All American Girl" is very popular over the radio, which gives you an opportunity to get your local station to play the number and mention your engagement of the picture.

Contact your local music dealers to put in special window displays on the song. You can provide them with stills, lobby photos, hangers, streamers and other accessories that will tie the display into your engagement.

Have your organist or orchestra play the number the week before your opening with the running of the trailer. Get local orchestras at dance halls and restaurants to play it and give an announcement of your engagement of the picture.

If your local dealer does not stock this song communicate direct with the publishers. Their address is: LEO FEIST, INC., 60 Cooper Square, New York City, N. Y.

SHOWMEN PROFITING BY EXTRA NEWSPAPER SPACE THROUGH COMPETITIONS OF SKILL

Pressbook Suggestions are Adapted to Meet Local Conditions

HEREWITH are reproduced a few of the hundreds of columns of extra newspaper space being secured by live-wire exhibitors through adaptations of competitions of skill suggested in various Universal pressbooks for newspaper tie-ups. These competitions can always be arranged so as to be useful as newspaper circulation or want ad builders or for some other promotional plan the newspaper may have in mind. In many instances they can be tied up with local merchants thereby adding additional window displays and cooperative newspaper ads. These touches win the newspapers' quick and unqualified approval. A few tickets and a small amount of cash, or a selection of merchandise, as prizes never fails to interest the readers.

In Washington, D. C. and Baltimore, Md., the NOW-YOU-TELL-ONE contest from the "Once In A Lifetime" pressbook was adapted by RODNEY COLLIER of the Rialto theatre for the Washington Herald and by LAWRENCE SCHANBERGER of the Keith theatre for the Baltimore News. Both newspapers devoted several columns to the contests and the hearty response proved their advantage to both theatres and newspapers.

Newspaper contests on "The All American" are being given unprecedented space in widely separated parts of the country. In Birmingham, Ala., the News and Age-Herald conducted a contest tied-up with the picture. They offered prizes to readers picking football game winners and writing a letter on why they liked the paper's sports page. The announcements shown herewith broke on the front page and continued for six days. GEORGE STEELE, manager of the Ritz theatre sold the newspaper on the idea for his campaign.

GUS LAMPE of the Eckel theatre, Syracuse, N. Y., landed the score figuring contest with the Syracuse Journal; Lawrence Schanberger of Keith's theatre, Baltimore, Md., with the assistance of Duke Hickey, put over the cheer writing contest with the Baltimore News. JOHN ELLIOTT of the Palace, Youngstown, Ohio, gets credit for the football rules contest in the Youngstown Vindicator.

FUNNY STORIES VIE FOR PRIZES

Showing, briefly, how "Once In A Lifetime" competitions grab the space.

PRIZE IDEAS FOR "ALL AMERICAN"

These reproductions give an idea of the many varieties of competitions possible on "The All American"

"AIR MAIL" SHOWING FOR POSTAL EMPLOYEES AND THEIR KIDDIES

Newsboys Wear Helmets

A HAPPY idea of HERBERT MORGAN, manager of RKO Proctor's Theatre in Schenectady, N. Y., lead to a nice publicity break for his engagement of "Air Mail." Through the local postmaster MORGAN issued an invitation to the children of all local letter carriers and postal clerks to attend a special matinee performance of the picture. The stunt was taken up by the newspapers, started a lot of good word of mouth publicity and helped to increase Morgan's good will in the city.

Another good number from Morgan's campaign was getting the local newsboys to wear the regular accessory "Air Mail" helmet.

"ONCE IN A LIFETIME" FLIES AROUND THE CAPITOL DOME IN WASHINGTON

THE illustration at the right shows how Washington was recently treated to a new aerial thrill. As a feature of the campaign for "Once In A Lifetime," the Rialto Theatre, through the co-operation of the Universal Home Office Exploitation department arranged to have the autogiro that recently stopped New Yorkers with an "All American" banner, duplicate its flight for the big scream on Hollywood. The photographer caught the odd looking flying ship just as it was trailing the giant banner around the great dome of the Capitol building. It was the first time that this type of showmanship had been used in the District of Columbia and local newspapers featured the stunt in pictures and stories to the great additional advantage of the Rialto's engagement of the picture.

TOM MIX

The big Western star, riding to the rescue of all your fans who are fed up on drawing room dramas and pink-tea heroes. Coming Soon in

'FLAMING GUNS'

SMART SHOWMEN USE SMASH SPACE

Extra Money Spent on GOOD Pictures Is Always a Wise Investment

"The box-office told the story"

THE REEL JOURNAL

"Okay America" and Tex Get Top Honors

Average Weekly Gross Figured as 100 Per Cent

Kansas City—Top honors went to the Mainstreet last week with "Okay America" on the screen and Texas Guinan in person on the stage. Picture and Tex got good notices and the box office told the story. Other theatres drew only fair patronage. It was good show weather, despite a couple of hot days.

M.P. Daily 9/13/32

"Okay" Pulls $15,500 With Frisco Show

San Francisco, Sept. 27.—"Okay America," at the Golden Gate, turned in the best showing here last week, grossing $15,500, above par by $2,500.

"OKAY AMERICA" (Univ.)
GOLDEN GATE—(2,800), 25c-30c-40c-65c, 7 days. Carter, the Great, on stage. **Gross:** $15,500. (Average, $13,000.)

ARLISS, $26,000; 'OKAY' $20,000, FOR BOSTON

Boston, Sept. 12.

Keith's (RKO) (4,000; 35-50-83)—'Okay America' (RKO) and Olsen and Johnson heading stage bill. Should do $20,000, nice.

Variety 9/13/32

Lew AYRES *in* "OKAY AMERICA"

An original screen play by WILLIAM ANTHONY McGUIRE. With Maureen O'Sullivan, Walter Catlett, Allan Dinehart, Nance O'Neill, Henry Armetta and others. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.

IT'S A UNIVERSAL

UNIVERSAL FOOTBALL FEATURE WINS OCTOBER BLUE RIBBON FILM AWARD

Paramount's Political Satire, "Phantom President," Runs Second in Balloting of Associated Publications Committee

Football and politics! Two subjects that win eager ears and interested eyes everywhere these days. Football takes the lead for appeal to family interest with the Blue Ribbon Award to Universal's gridiron feature, "All-American." The Associated Publications Blue Ribbon Committee, composed of prominent civic and exhibitor figures throughout the nation, crowned "All-American" king of the family films released during October after a hot race with Paramount's "Phantom President," a satirical political comedy. "The Night of June 13," another Paramount feature, ran a good third in the balloting.

Story Packs a Punch

Universal out-did itself in bringing to the screen a football story with real grid heroes, men who have dominated the sport pages of the nation's newspapers for several football seasons. And congregating the great mythical All-American team in one picture is unique, if nothing else. But Universal did not sacrifice its story for the sake of a gallery of widely-known pigskin booters; it has a story which packs a punch and should appeal to young and old.

A press book loaded with timely and helpful suggestions has been issued by the company for "The All-American."

Film Players Featured

In addition to the All-American team, Richard Arlen, John Darrow, Gloria Stuart, Andy Devine and Jimmie Gleason, the latter two contributing the comedy, are featured.

A Great Honor

EVERY month the Associated Publications, with eleven separate and distinct magazines, picks by ballot the Best Picture of the Month from every standpoint. It has a secret committee of showmen, civic leaders, and parent-teachers vote on all of the pictures released during the month. Last month's blue ribbon went to "The All American." Here is the way the Associated Publications printed the story in their own papers.

"Nagana" Finished

On Monday, Ernst L. Frank completed the picturization of "Nagana" and it is now in the cutting room at Universal City. This is Tala Birell's first starring picture. In it she reveals a new, vivid personality, combining rare acting ability with exquisite charm. Miss Birell is supported in "Nagana" by Melvyn Douglas, who appears currently in Universal's "The Old Dark House," Onslow Stevens, Everett Brown, William H. Dunn, Noble Johnson and Frank Lackteen. Dale Van Every and Don Ryan are the authors of this unusual story, which has a South African background.

Pete Harrison on "The Old Dark House"

This should certainly please the followers of horror melodramas for it has everything to send chills up one's spine,—a thunderstorm, a spooky house in a deserted section, candles, half-mad people, and a brutal looking butler. The individual performances are so excellent that the story is believable. The first half gradually leads up to the horror scenes, and has moments of comedy to relieve the tension. The second half is tensely exciting. The situation showing the madman, at first gentle, and then murderous, biding his time to jump at the hero with a large carving knife holds the audience in tense suspense; also the situation in which the hero fights with the madman who was attempting to set the house on fire:—

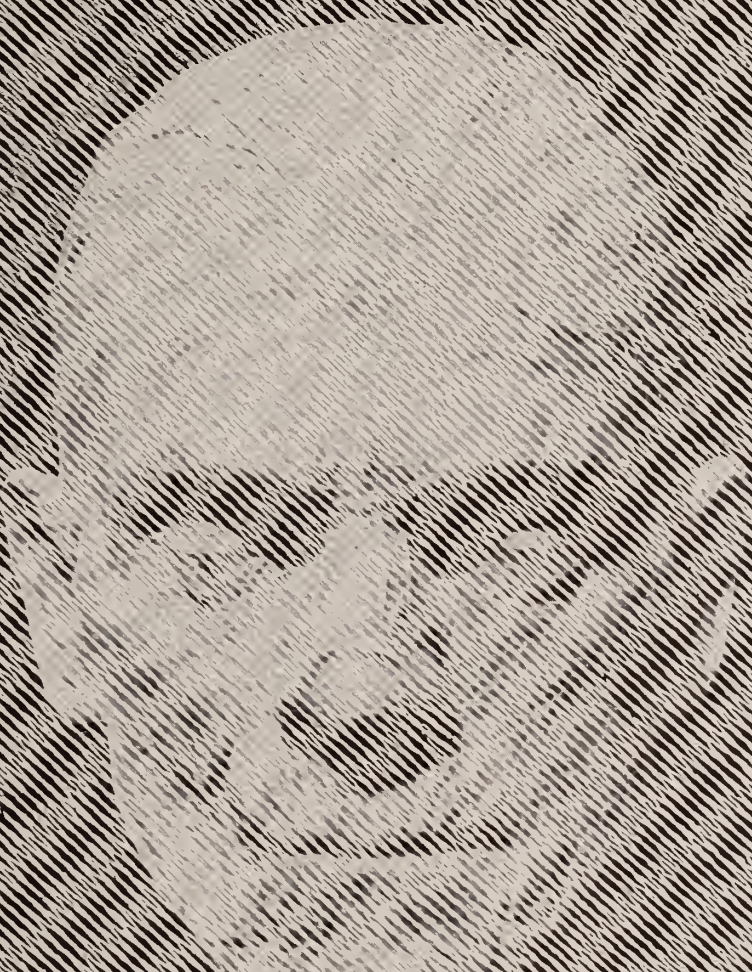
All the horrors occur in a lonely house in the woods, where the hero and his two friends, husband and wife, also two other people, had taken refuge from a rainstorm that had washed the roads away. But with all these horrors, there is a ray of sunshine, in the form of a love affair between two of the characters that sought refuge there.

The plot has been based on the novel by J. B. Priestly. The direction is by James Whale. Boris Karloff, Charles Laughton, Melvyn Douglas, Lilian Bond, Raymond Massey, Gloria Stuart and others are in the cast.

Too horrible for children. Not for Sunday showing.

UNIVERSAL TWO REEL COMEDIES
Produced by WARREN DOANE
ARE THE TALK OF THE TRADE!

Universal has done
the different again!



THE MUMMY

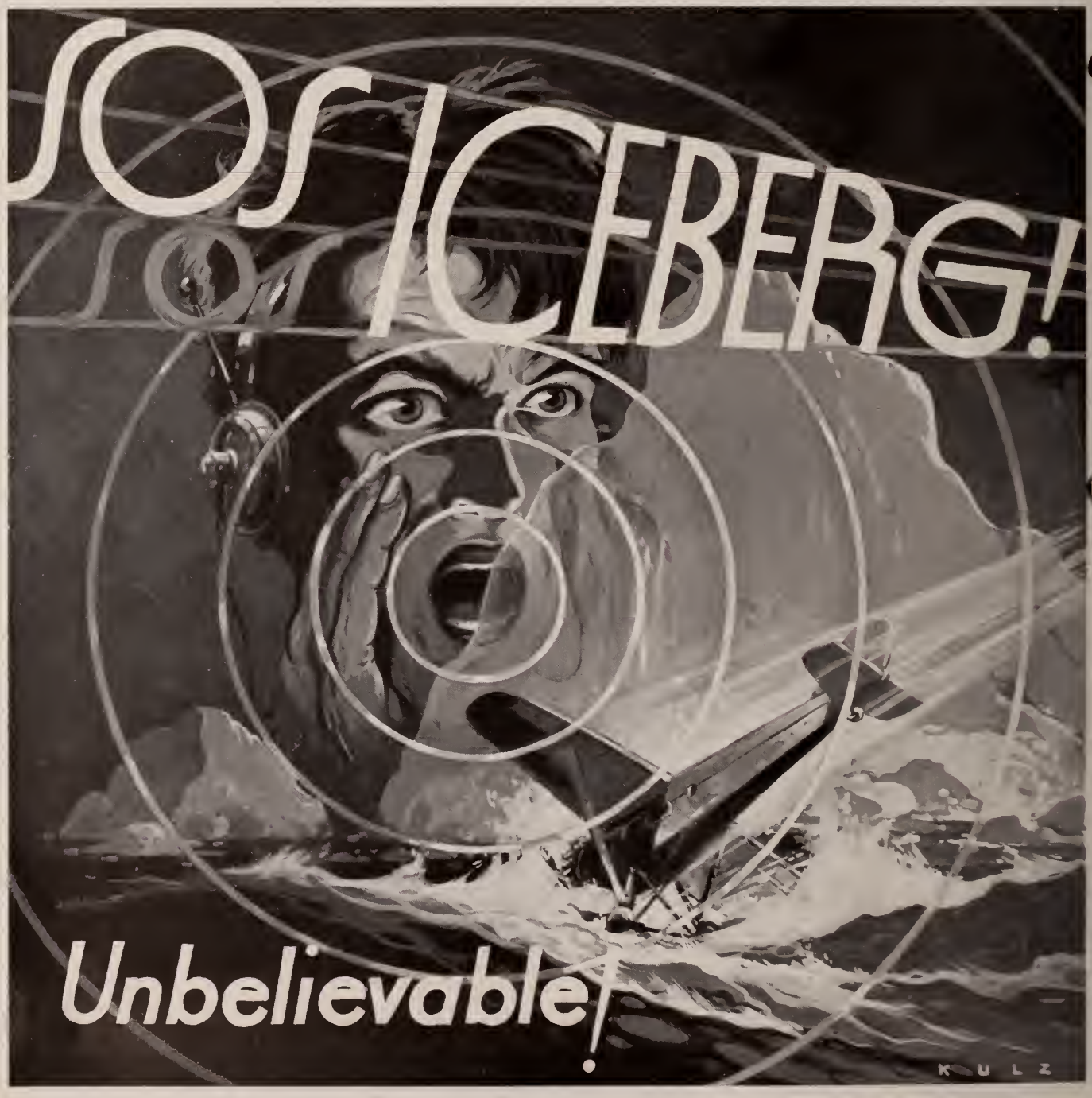
(A KARLOFF Classic)

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY



Printed in U. S. A.

UNIVE EEKLY

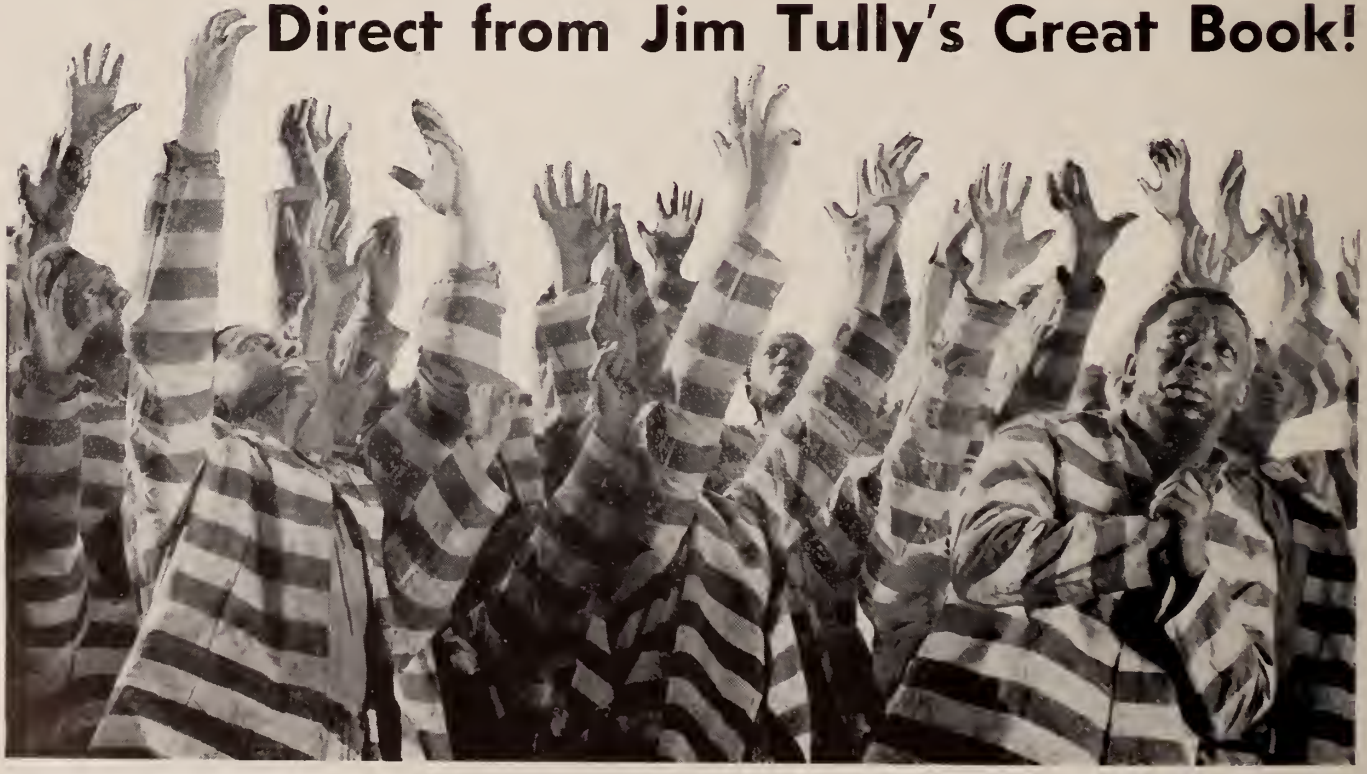
VOL. 31 NO. 24 NOV. 26, 1932

KARLOFF, THE UNCANNY
IN
"The Mummy" with
Zita Johann and
David Manners

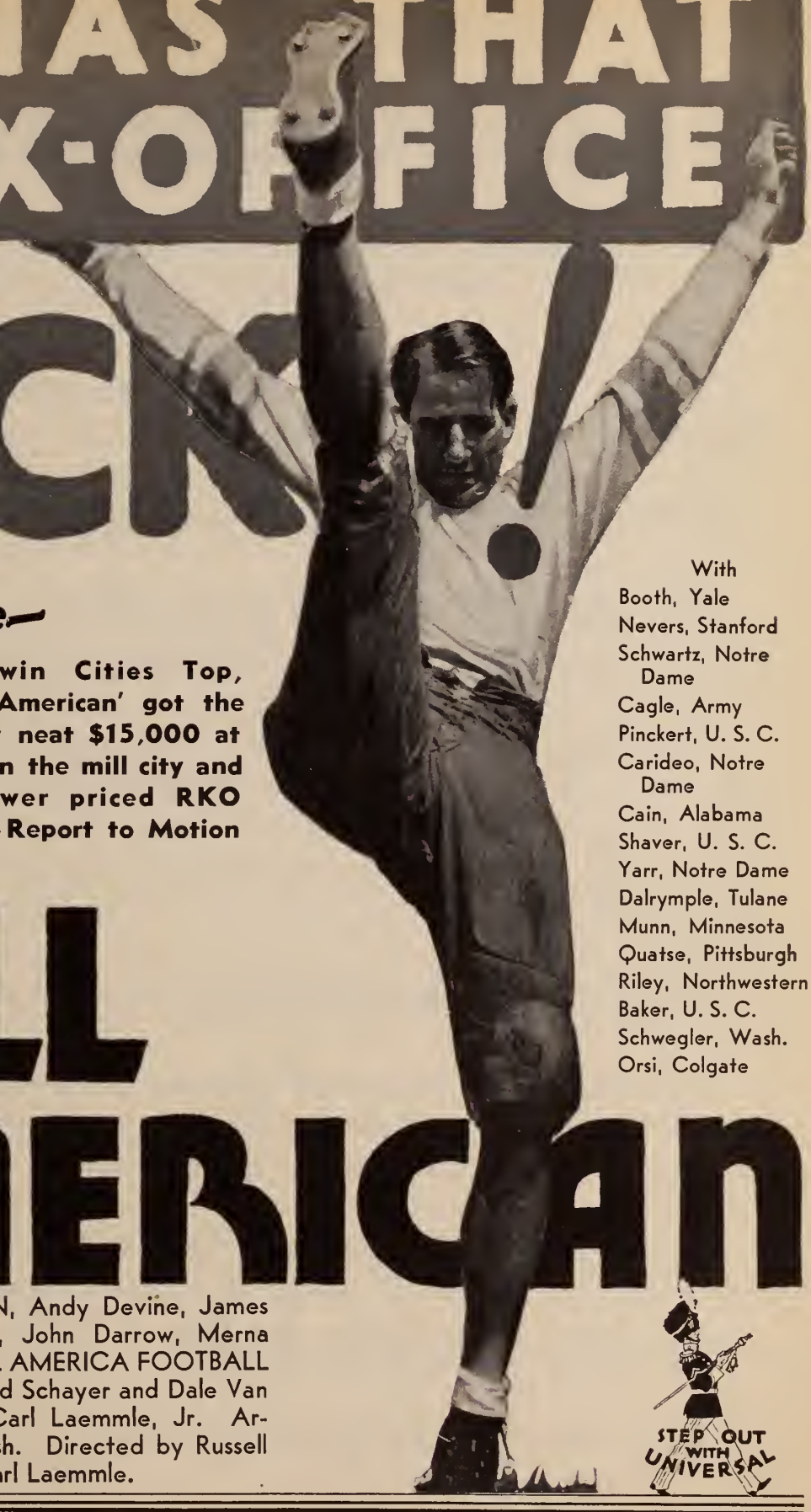
And Now With The Crushing Force of a Trip Hammer Comes Universal's DARING

"LAUGHTER IN HELL"

Direct from Jim Tully's Great Book!



IT HAS THAT BOX-OFFICE KICK!



for instance—

"'All American' Twin Cities Top, $20,000—'The All American' got the breaks—It did a very neat $15,000 at the RKO Orpheum in the mill city and $5,700 in the lower priced RKO Orpheum, St. Paul"—Report to Motion Picture Daily.

With
Booth, Yale
Nevers, Stanford
Schwartz, Notre Dame
Cagle, Army
Pinckert, U. S. C.
Carideo, Notre Dame
Cain, Alabama
Shaver, U. S. C.
Yarr, Notre Dame
Dalrymple, Tulane
Munn, Minnesota
Quatse, Pittsburgh
Riley, Northwestern
Baker, U. S. C.
Schwegler, Wash.
Orsi, Colgate

ALL AMERICAN

With RICHARD ARLEN, Andy Devine, James Gleason, Gloria Stuart, John Darrow, Merna Kennedy; THE 1931 ALL AMERICA FOOTBALL TEAM. Story by Richard Schayer and Dale Van Every. Produced by Carl Laemmle, Jr. Arranged by Christy Walsh. Directed by Russell Mack. Presented by Carl Laemmle.

STEP OUT WITH UNIVERSAL

This Responsibility

No. 698 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Who, in your community, is going to lead the way out of hard times?

The slow-thinking merchant? Not in a thousand years.

The cautious, conservative banker? Not until there is a thin coating of ice on the rivers of hell.

The stupid shop-keeper? The barber? The political mayor? The fruit dealer? The Chamber of Commerce? The Rotary? The Kiwanis? The Lions? The Women's Club? You know from the bottom of your heart that the answer is NO!

Leadership is dumped right on your own lap!

Leadership is yours by nature because you are a showman. If you were not a showman you would not have lasted this long in the show business.

Leadership is 99 percent SHOWMANSHIP!

So you're elected for the job.

You have got to take the lead in lifting up the spirit

You Cannot Dodge!

of your whole community. You have got to lead the way, whether you relish the job or not.

You have got to put so much fire and pep and enthusiasm and vim into your own business that you will inspire the others to follow your lead. You have got to shame them into fighting their way out of the depression.

You have got to be an optimistic cuss. You have got to do the daring things. You have got to spur new business activity through advertising, in all its varied forms. You have got to lift up your face to the sun and tell the rest of your community that you are not afraid!

You are—or ought to be—the live-wire of your surroundings. You are—or ought to be—the one who takes the bull by the horns and arouses the spirit of Americanism—that never-say-die spirit which will lick hard times as nothing else will lick them.

Local leadership is yours! Have you got the guts to use the brains God gave you, or are you going to wait for someone with less imagination to start the ball rolling?

Go after the business with all your heart and soul and you'll be amazed at the results!

Carl Laemmle

FROZEN with fear!

TORMENTED by threats!

THAT'S why they were—

AFRAID to TALK

with

ERIC LINDEN
SIDNEY FOX

From the stage hit, "Merry Go Round," by George Sklar and Albert Maltz: Produced by Carl Laemmle, Jr. Directed by Edward L. Cahn. Presented by Carl Laemmle.

And you haven't had such box-office dynamite in your house for many a moon! If you want to make it another clean-up, we'll be glad to help. Ask for our advertising accessories.

NEXT WEEK

¶ On page 32 of this issue will be found a list of available Universal features. This includes not only the pictures which are current and right up to date, but virtually all the feature product which is available in our exchanges. Space did not permit listing this week the Tom Mix pictures, the Whirlwinds or the Specials.

Next week, this page will contain those pictures and a list of short product conveniently arranged for ready reference.

¶ The Showmanship Section next week will contain an article on "How I Would Exploit 'The Mummy' "; a tabloid plan for immediate use.

¶ Look in next week's Exploitation Section also for the winners of the Universal Certificate of Merit, awarded for the most distinguished showmanship of the week.

¶ The third chapter of the amazing story of the "S.O.S. Iceberg" expedition will appear in next week's Weekly. Don't miss this interesting continued story.

¶ Don't miss Carl Laemmle's Straight-from-the-Shoulder Talk. It's a call to arms. Next week its subject is "Don't Weaken Now When Courage Is Necessary." It is a follow-up on the responsibility talk of last week, the most statesmanlike suggestion yet made by a moving picture man in connection with the times.

Melvyn Douglas and Tala Birell in "Nagana"

THE WORLD WAITS FOR TALA BIRELL

TIME and the movies wait for no man, but lots of men and lots of women, too, are waiting for the first real starring appearance of Tala Birell. Fan magazine stories, gallery pictures, and covers galore have been given to this glamorous Viennese actress, and her first appearance in a supporting role in "The Doomed Battalion" have all pointed up an interest in her first starring appearance which will culminate in the approaching release of "Nagana." This unusual story was written especially for her by Dale Van Every and Don Ryan.

In it, she wears some of the most remarkable and beautiful costumes ever seen on the screen. They were designed especially for her, and, strange as it seems, they have set a style which is being copied by designers throughout the United States and being advertised in stores all over the world. The motif for these costumes was the brass necklaces, bracelets, amulets and anklets worn by the dusky wives of the lion hunters of the Masai tribe of Southeastern Africa. Strangely enough, these costumes have always appealed to illustrators and costumers but they have never been exploited for the fashionably dressed women of the United States. It is safe to say that after the appearance of "Nagana," American women will be storming the costumers for clothes like Tala Birell's.

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

Published weekly by the Motion Picture Weekly Publishing Company, 730 Fifth Avenue, New York City.

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Vol. 31 Nov. 26, 1932 No. 24

The good ship Borodino leaving Hamburg, adorned with a banner which reads: "Universal-Fanck Greenland Film Expedition, Sponsored by Carl Laemmle" and bearing his slogan, "It Can Be Done."

BREATHTAKING REQUIRED

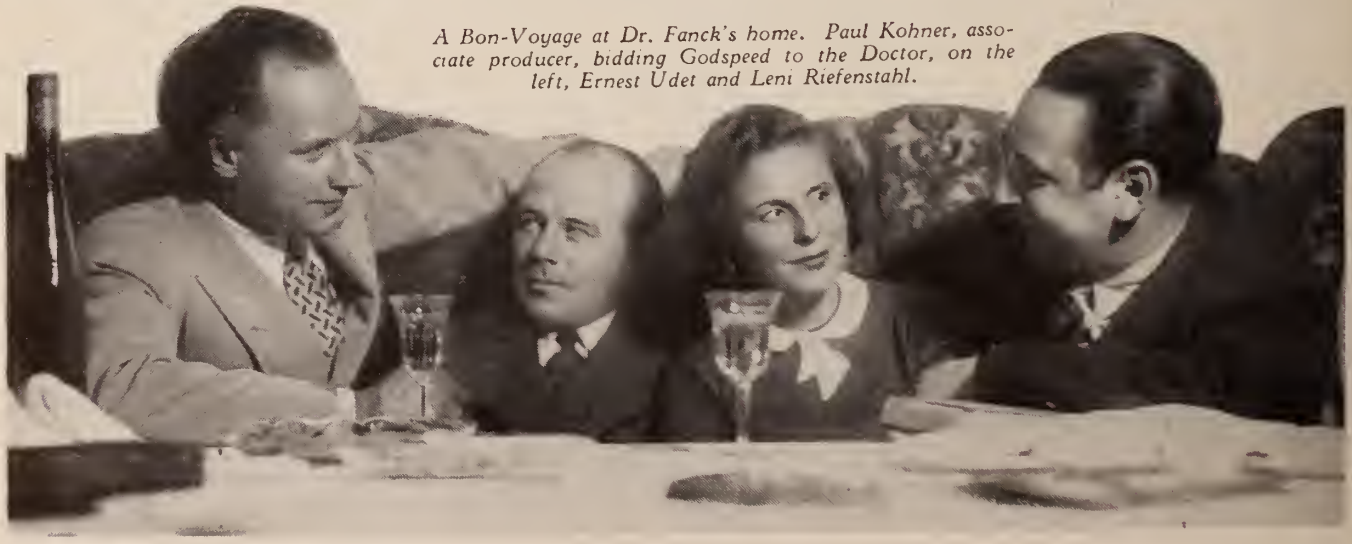
THE success of every expedition depends upon the preparation which precedes it. Admiral Peary took two years to prepare his final dash for the North Pole, and this preparation even was the result of a score of years spent in battling terrible conditions of the Arctic. The "S.O.S. Iceberg" expedition has returned safely to Hamburg, after six months of the most difficult and dangerous kind of work in Greenland and the iceberg-infested storm-beaten waters that surround it. The success of the expedition is due to the painstaking way in which every danger was anticipated and provided for.

The expedition sailed on May 25th. Six months before that, Dr. Arnold Fanck began his preparation, immediately after Carl Laemmle had consented to back the expedition and to make the picture. Dr. Fanck had never led a polar expedition, but there is no one in the film business of Germany, England or the United States who had a more logical fitting for the role of leader and director of the "S.O.S. Iceberg" expedition than Dr. Fanck. For years he has been a mountain climber and has made pictures whose breath-taking quality has amazed and thrilled both Europe and America. High altitudes, desperately cold temperatures, snow and ice have been his daily experience for months at a time. He had conquered every difficulty, successfully braved every danger and brought back shots which were regarded as miraculous.

Dr. Fanck's Ambition

Every man has an ultimate ambition. Dr. Fanck's ambition which seized him uncontrollably was to film a drama on an iceberg. His ambition and his state of mind are poignantly revealed in a letter that he wrote to Carl Laemmle after the first few weeks of iceberg shooting experience.

"I don't believe," he writes, "that an iceberg film will ever be planned a second time. It took me, the really incorrigible ice fanatic, to plan this



A Bon-Voyage at Dr. Fanck's home. Paul Kohner, associate producer, bidding Godspeed to the Doctor, on the left, Ernest Udet and Leni Riefenstahl.

ING THRILLS OF "SOS ICEBERG" IX MONTHS OF PREPARATION

monumental stupidity, and you may rest assured that I shall never work again with these monsters, provided I get back safely with all my people from this first iceberg film."

But Dr. Fanck did return. He returned with every soul entrusted to his keeping, and with a picture which completely exhausts all the possibilities of anyone else ever making another iceberg picture. His "Monumental Stupidity" has turned out to be a monumental triumph. If the industry regards "S.O.S. Iceberg" as an invitation to a cycle, let any aspiring imitator have ten minutes' talk with Dr. Fanck. He'll be cured.

Painstaking Preparations

However, it was of preparation we were talking, and preparation, to the minutest detail, was given to this expedition. In the first place, the steamship "Borodino," a two thousand ton boat, sailing under the British flag, was chartered by Universal for six months, to carry the actors and technicians and flyers to Greenland. The expedition's personnel numbered thirty-six.

Aboard the boat were food supplies of a variety and quantity sufficient to last for an entire year. As an illustration that not only the bare necessities of life were taken along, but also a few luxuries, which, after all, would make the rigorous life in the Arctic region bearable, it will be interesting to note this list of supplies requisitioned by the expedition and taken with them when the "Borodino" sailed: "Chocolate:—420 Bars Milk Chocolate, 420 Bars Bitter Chocolate, 300 Bars Nut Chocolate, 140 Bars Milk and Whole Nut Chocolate, 300 Bars Mocha and Whole Nut Chocolate, 50 Bars Special Chocolate with Whole Nuts, 300 Bars Special Chocolate, 70 Pounds Breakfast Cocoa, 25 Pounds Pralines, and 20 Pounds Breakfast Chocolate. Tobacco:—15 pounds mild tobacco mixture;—15 pounds sweet crop; 15 pounds New Label; 5 pounds Three Stars Tobacco. Cigarettes:—25,000 Ovas; 25,000 Gelbe Sorte; 25,000 Manoly Privat. Wines:—6 Boxes, 72 bottles each, of Black & White; 7 Boxes, 84 bottles each, of Jamaica Rum; 3 Boxes, 36 Bottles each, of Cognac; and 1 Box, 12 Bottles, of Port Wine."

Forty living tents, a kitchen tent and a big dining-room tent were also part of the equipment, as well as two double deck airplanes and the famous "Motte" plane on which Udet did most of his flying stunts. These airplanes were equipped to land both on land and sea. Two motor boats each thirty-two feet long, specially built for icy waters, were carried along, and also the most modern radio equipment for sending and receiving messages.

Arrangements were made with the Danish government for the supplying to the company, on arrival in Greenland, of a number of dog sleighs and dogs.

Right here it should be recorded that the Danish government extended extraordinary courtesies to this expedition. The very fact that it permitted Knud Rasmussen to act as protector, guide and counsellor was worth as much in insurance as the tremendous amount which was placed by Carl Laemmle with Lloyds. The actual insurance on this expedition is the largest ever placed in the history of moving pictures on any one production.

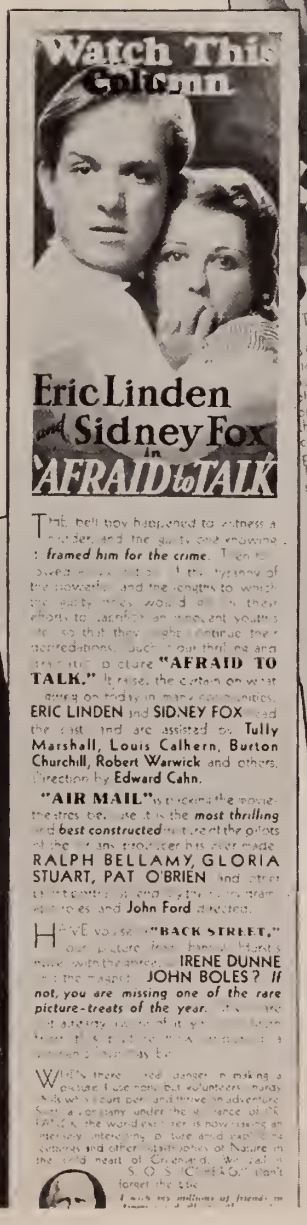
Members of the "S.O.S. Iceberg" expedition waving goodbye to their friends from the deck of the good ship Borodino.

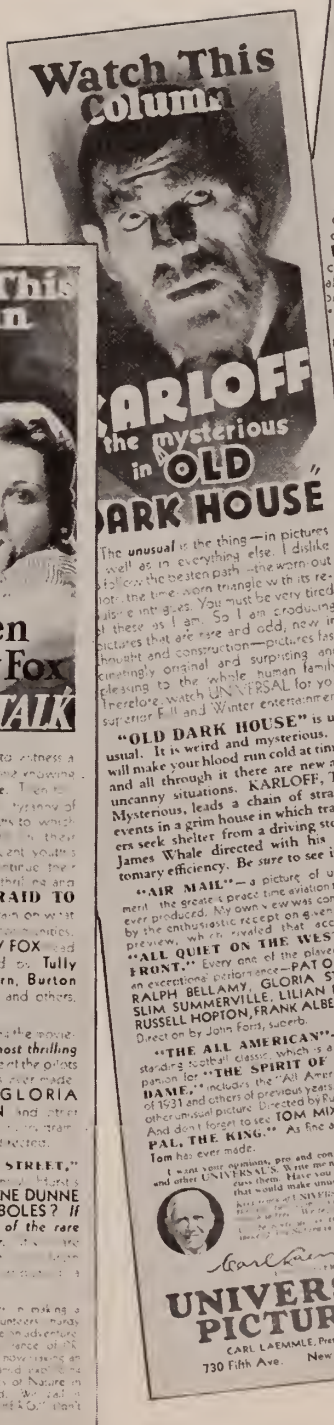
25,000

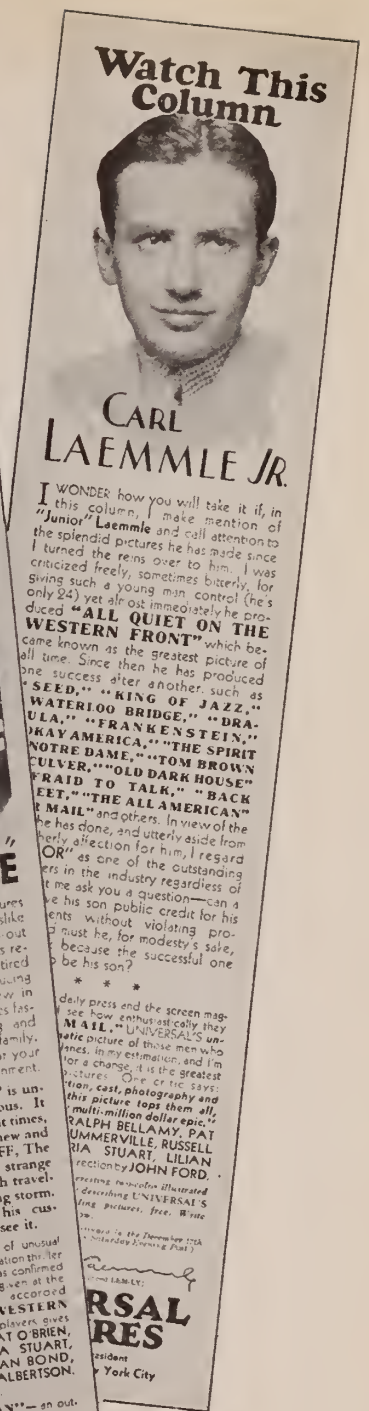
Reproductions of some of the recent full-page ads appearing in the fan magazines.

000

. . . that's the publisher's estimate of the number of people reading Universal's advertising in the Fan Magazines and Saturday Evening Post . . . Full page ads appear regularly in New Movie . . . Illustrated Love . . . Illustrated Detective . . . Home Magazine . . . Photoplay . . . Modern Screen . . . Screenland . . . Silver Screen . . . Screen Play . . . Screen Book . . . Motion Picture Magazine . . . Motion Picture Classic . . . Movie Mirror . . . Love Mirror . . . Pictureplay . . . Film Fun and Screen Romances . . . **ALL WORKING TO PULL PATRONS FOR YOU!**







Reproductions of several recent columns in the Saturday Evening Post.

"Strange As It Seems" John Hix Looks Universal City in the Eye

JOHN HIX is in town, John Hix, who draws "Strange As It Seems" for a big daily syndicate of newspapers, which form the basis of twelve remarkable single-reelers in color for Universal release.

John Hix and his brother Ernest flew to New York from California to negotiate a new syndicate contract to make arrangements for the appearance of a quarterly book of "Strange As It Seems," to appear on the newsstands and to negotiate the sale of a jig-saw puzzle which has a huge picture in colors of "Strange As It Seems."

Before John Hix left California, however, he spent a day at Universal City and turned up a number of "Strange As It Seems" facts. First of all, of course, he was impressed by the ingenious and painfully arduous make-up which Karloff wears in "The Mummy." The fact that it took Karloff eight hours to make up for five minutes' work before the camera constituted, in his mind, a record.

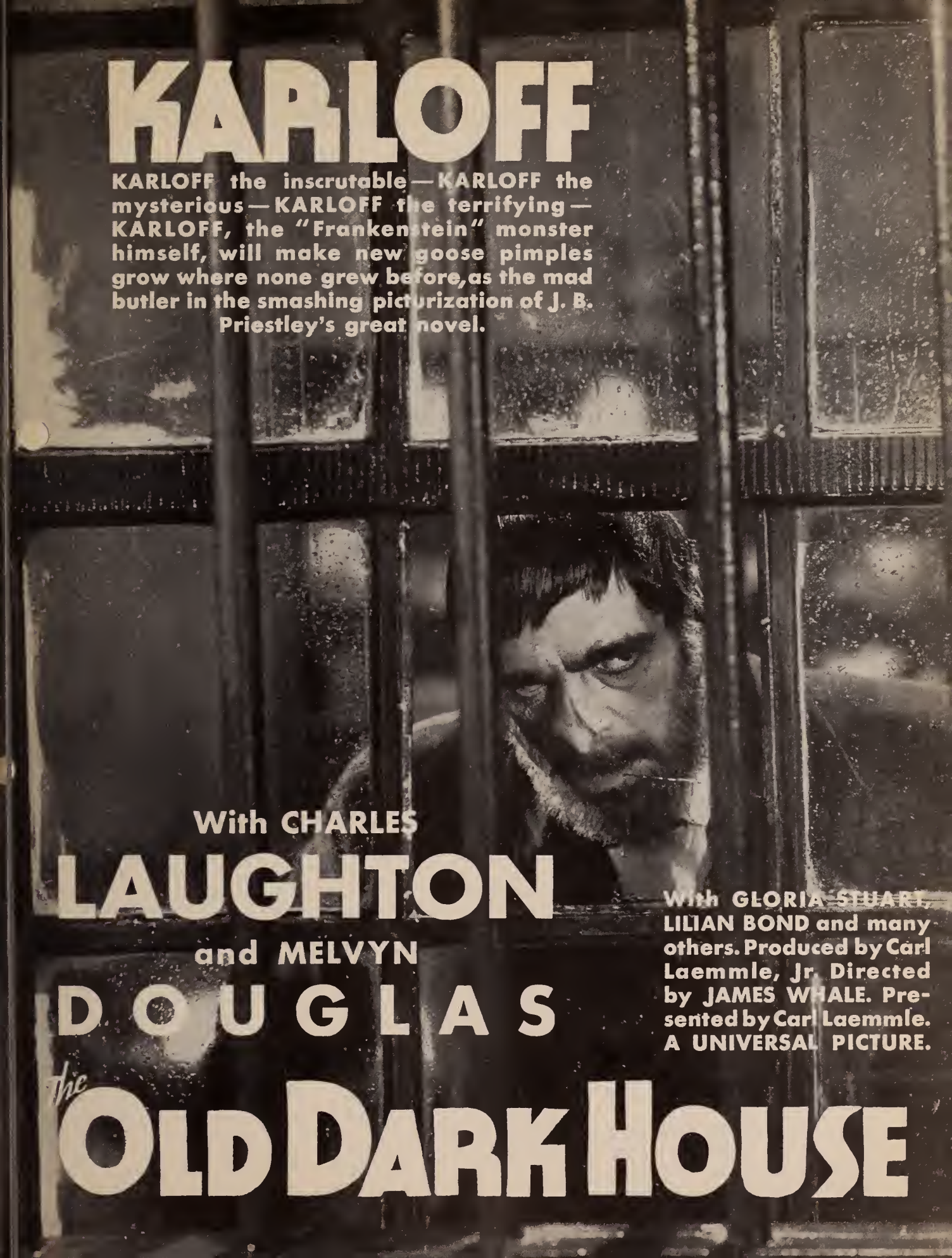
He also believes that Tom Mix has suffered more broken bones and wounds and bruises than any other human being in the course of his career. Of course, a number of the wounds were contracted in the service of the United States. Mix has taken part in four wars. As a marshal and as a sheriff and a Texas Ranger, he received several of these temporary set-backs. The rest were contracted through the daring nature of the screen work which has set him above and apart from all other western screen stars.

John Hix also adduced the fact that the first moving pictures were animated cartoons and the further fact which many people in the business don't seem to realize even yet that moving pictures do not move. Carl Laemmle, Jr. is trying to get back through a welter of talk to pictures that DO move.

Hix winds up this survey of Universal City with the discovery that "Strange As It Seems" is the only all-color novelty reel being marketed.

The widespread interest in this reel is scarcely appreciated by those who have not been familiar with its tremendous success. It is the only novelty outside of the Newsreel, for instance, which was shown at the roof of the Waldorf-Astoria. It is extremely popular on all of the vessels plying between New York and European ports, and it is the favorite novelty reel of thousands of theatres throughout the United States. The showing of "Strange As It Seems" is a hallmark of excellence for the theatre which claims to show the cream of moving picture productions. Many theatres carry it as a permanent announcement on their marquees. Each year adds to the prestige of "Strange As It Seems."

In the forthcoming volume of "Strange As It Seems," which John Hix is arranging in New York for publication, the above full page drawing will have an honored place. It was the result of the visit to Universal City of John Hix, who is responsible for "Strange As It Seems," the only all-color novelty reel being marketed by an American distributor.


KARLOFF
KARLOFF the inscrutable—KARLOFF the mysterious—KARLOFF the terrifying—KARLOFF, the "Frankenstein" monster himself, will make new goose pimples grow where none grew before, as the mad butler in the smashing picturization of J. B. Priestley's great novel.
With CHARLES
LAUGHTON
and MELVYN
DOUGLAS
With GLORIA STUART, LILIAN BOND and many others. Produced by Carl Laemmle, Jr. Directed by JAMES WHALE. Presented by Carl Laemmle. A UNIVERSAL PICTURE.
the
OLD DARK HOUSE

Chester Bennett and Len Roos start to film "Nature in the Raw"

Will Film "Nature In The Raw"

CHESTER BENNETT, film director and until recently head of the Chester Bennett Film Laboratories, and Len Roos, veteran Hollywood camera man and inventor, will leave Hollywood next week for the Malay Peninsula to film an animal story tentatively entitled "Nature in the Raw" for Universal, according to an announcement by Carl Laemmle, Jr.

Bennett and Roos will be gone for about seven months and will visit French Indo-China, Sumatra and Java in the course of their travels, as well as the Malay Peninsula. This will be the fourth Universal expedition to leave for foreign parts during the past few months. "Nature in the Raw" will have no specific plot, but will be classified as an "animal thriller," with many natural scenes of animals in action not as yet caught by the camera.

Bennett, who started in the motion picture industry 20 years ago, has directed such stars as Dorothy Mackaill, Antonio Moreno, George O'Brien and Eva Novak. He has recently been experimenting with film developing and sound machines. Roos is the inventor of Tanar portable sound equipment. He has travelled extensively in Java and the Orient. According to present plans, Bennett and Roos will take sound and camera equipment, which they will operate by themselves.

A Step In the Right Direction

Dear Mr. Gulick:

The *Universal Weekly* was received several days ago and yesterday afternoon I found time to read it through. It's a nice piece of work and a step in the right direction.

I find that reading these house organs—I also get the *RKO Now*—gives me a different slant on show business, a slant one doesn't get from the publicity, the fan mags, the trade mags or syndicated gossip.

The Weekly is attractively presented and I'm glad to be on your list. Am glad to see Universal going so strong—it's noticeable in big cities where several theaters are showing your product at the same time. You may be interested in the enclosed clipping from the Portland Evening News.

Shall look forward to future issues. Best wishes.

Sincerely yours,

HAROLD L. CAIL,

Motion Picture Editor, Portland Evening News

From the Portland, Me. Evening News

UNIVERSAL RESUMES WEEKLY MAGAZINE

The first issue of the new Universal Weekly is again being published after a suspension of two years. Its reappearance is significant. It is an indication of a definite and encouraging development in the theatre end of motion pictures.

Two years ago it seemed inevitable that the moving picture theatres of the country would be gobbled up into gigantic chains and the independent theatre owner would be almost entirely eliminated from the picture. Today a great rearrangement of moving picture exhibition is taking place. Blocks of theatres from the big chains are being returned to independent ownership and operation. The exhibition end of moving pictures is being de-centralized. The balance of buying power has now returned to local theatres, as opposed to the monopolization of this power in New York City.

Consequently, the field in which the Universal Weekly throve and in which it proved to be for twenty years a useful marketing and exploitation medium, has returned.

Another encouraging indication in the reappearance of the Universal Weekly is the economic aspect. Two years ago, every company had to adopt drastic economic measures. One of Universal's economies was cutting out the Weekly. The fact that Universal is restoring this weekly publication, carrying no outside advertising, with the consequent increase in employment of editors, artists, copy writers, etc., is a most encouraging evidence of faith in the upward trend in the economic situation of the country.

"Laughter In Hell" Ready for Release

AFTER seven hectic weeks in which Universal City has been made to look like a convict camp, "Laughter in Hell" by Jim Tully has been completed. While the majority of the scenes were shot at Universal City, many of them were taken in a quaint mining section which subtly suggests the Kentucky hills in which the Jim Tully story was laid.

The cast of "Laughter in Hell" includes Pat O'Brien, Merna Kennedy, Gloria Stuart, Tom Brown, Berton Churchill, Noel Madison, Clarence Muse and Douglas Dumbrille.

"Back Street" Sets New Re-Run Mark

"BACK STREET" bids fair to set an all-time record for re-booking. This John Stahl production started off at Long Beach and Far Rockaway to record business. On its first re-booking, it played to within a few dollars of that business. Its re-run record here started it all over the country as though it were a new picture.

—twenty seven million

—twenty eight million

—twenty nine million

—THIRTY MILLION!

CITIES	NEWSPAPERS
Aberdeen, S. D.	Aberdeen American News
Albany, N. Y.	The Knickerbocker Press and Albany Evening News
Albuquerque, N. M.	Albuquerque Journal
Alexandria, La.	Alexandria Daily Town Talk
Anderson, S. C.	Independent & Daily Mail
Arkansas City, Kans.	Arkansas City Daily Traveler
Atlanta, Ga.	The Atlanta Journal
Baltimore, Md.	Baltimore Post
Billings, Mont.	The Billings Gazette
Birmingham, Ala.	Birmingham Post
Boise, Idaho	Idaho Statesman
Boston, Mass.	Boston Traveler
Bridgeport, Conn.	The Times Star
Buffalo, N. Y.	Buffalo Evening News
Burlington, Ia.	Burlington Hawk-Eye
Burlington, Vermont	Burlington Free Press
Butte, Mont.	The Montana Standard
Camden, Ark.	Camden News
Casper, Wyoming	Casper Tribune-Herald
Charlotte, N. C.	Charlotte Observer
Chattanooga, Tenn.	The Chattanooga News
Chicago, Ill.	The Chicago Daily News
Cincinnati, Ohio	Cincinnati Post
Cleveland, Ohio	Cleveland Press
Dallas, Texas	The Dallas Dispatch
Denver, Colo.	The Denver Post
Des Moines, Ia.	Des Moines Register & Tribune
Detroit, Mich.	Detroit Free Press
Dubuque, Ia.	Telegraph Herald & Times Journal
Duluth, Minn.	Duluth News-Tribune
El Dorado, Ark.	News & Times
Elmira, N. Y.	Elmira Star-Gazette
El Paso, Texas	El Paso Herald-Post
Erie, Pa.	Erie Daily Times
Fort Worth, Texas	Fort Worth Star-Telegram
Fresno, Cal.	Fresno Bee
Hackensack, N. J.	Bergen Evening Record
Hagerstown, Md.	The Herald Mail
Hope, Ark.	Hope Star
Hot Springs, Ark.	New Era & Sentinel-Record
Houston, Tex.	The Houston Press
Huntington, Ind.	Huntington Herald-Press
Huron, S. D.	The Evening Huronite
Indianapolis, Ind.	Indianapolis Times
Jacksonville, Fla.	Jacksonville Journal
Jamestown, N. Y.	Jamestown Evening Journal
Kansas City, Mo.	Kansas City Journal-Post
Key West, Fla.	Key West Sun
Knoxville, Tenn.	The Knoxville Journal
Lincoln, Neb.	Nebraska State Journal
Little Rock, Ark.	The Arkansas Gazette
Logan, Utah	Logan Journal
Los Angeles, Cal.	Los Angeles Times
Louisville, Ky.	Louisville Courier-Journal

CITIES	NEWSPAPERS
Manchester, N. H.	Manchester Union-Leader
Manila, P. I.	Philippines Herald
Memphis, Tenn.	Memphis Press-Scimitar
Meriden, Conn.	Meriden Record
Miami, Fla.	Miami Daily News
Miami, Okla.	Miami Daily News Record
Middletown, Conn.	Middletown Press
Minneapolis, Minn.	The Minneapolis Tribune
Missoula, Mont.	The Daily Missoulian
Mitchell, S. D.	The Evening Republican
Montgomery, Ala.	Alabama Journal
Nashville, Tenn.	The Nashville Tennessean
New Bedford, Mass.	New Bedford Times
New Haven, Conn.	New Haven Register
New York, N. Y.	New York World-Telegram
Norfolk, Va.	Virginian-Pilot
Norwich, N. Y.	Norwich Daily Sun
Oklahoma City, Okla	The Oklahoma News
Omaha, Neb.	The World-Herald
Ottawa, Kansas	Ottawa Herald
Pampa, Texas	Pampa Daily News
Philadelphia, Pa.	The Philadelphia Inquirer
Phoenix, Ariz.	Phoenix Gazette
Pittsburgh, Pa.	Pittsburgh Post-Gazette
Portland, Ore.	Oregon Journal
Reno, Nev.	Nevada State Journal
Richmond, Va.	Richmond News Leader
Rochester, N. Y.	Rochester Times-Union
Salt Lake City, Utah	The Salt Lake Tribune
San Antonio, Texas	Express-Evening News
San Diego, Cal.	The San Diego Sun
San Francisco, Cal.	San Francisco Chronicle
Scranton, Pa.	The Scrantonian
Seattle, Wash.	The Seattle Star
Sheboygan, Wisc.	The Sheybogan Press
Shreveport, La.	Shreveport Times
Sioux City, Iowa	Sioux City Tribune
Spartanburg, S. C.	Spartanburg Journal
Spokane, Wash.	The Spokane Press
Springfield, Ill.	Illinois State Journal
Springfield, Mo.	Springfield News & Leader
Stamford, Conn.	Stamford Advocate
Staunton, Va.	The Staunton News-Leader
St. Louis, Mo.	St. Louis Post-Dispatch
Tallahassee, Fla.	Tallahassee Daily Democrat
Tampa, Fla.	Tampa Daily Times
Toledo, Ohio	Toledo Blade
Toronto, Ont.	The Toronto Daily Star
Tucson, Ariz.	Tucson Daily Citizen
Twin Falls, Idaho	Twin Falls News
Vancouver, B. C.	Vancouver Daily Province
Warren, Ohio	Warren Tribune-Chronicle
Washington, D. C.	Washington Daily News
Waterloo, Ia.	Waterloo Daily Courier
West Palm Beach, Fla.	The Palm Beach Post
Wheeling, W. Va.	Wheeling Intelligencer & News
Wilkes-Barre, Pa.	Wilkes-Barre Times Leader
Yankton, S. D.	Yankton Press & Dakotan
Youngstown, Ohio	Youngstown Vindicator
Yuma, Ariz.	Yuma Morning Sun

30,000,000 Readers Are Represented In This Great Hook-Up

•

No series of pictures ever had such sustained and wide-spread publicity as the

UNIVERSAL NEWSREEL

Add to this the millions who follow GRAHAM McNAMEE on the radio and you have a ready-made audience never equalled!

LATEST NEWS OF UNIVER

Handsome David Manners and the alluring Zita Johann in a tense moment from Karloff's first starring picture, "The Mummy."

"The Mummy" Now In the Cutting Room

FOR six months the theatre-going public of America has been looking forward to the latest characterization of Karloff, the master of make-up. Once again, Karloff is taking a flyer in the supernatural. Carl Laemmle, Jr. decided after the success of "Frankenstein," to star this unusual player. The remarkable interest which the "Frankenstein" monster created fully justified his decision. Karloff's featured appearance in "The Old Dark House" demonstrated it anew and now the interest in "The Mummy" has reached fever heat. The tales of his eight hours of arduous make-up work are known to everyone.

The production is in the cutting room, and rapidly nearing the releasing stage. The reviewer of the Hollywood Reporter has already seen it, and declares that it will click. He says that Karloff steals the picture; he is weird and terrifying. He also gives credit to Karl Fruend, the most famous cameraman in Hollywood, to whom Carl Laemmle, Jr., entrusted "The Mummy" as his first directoral work. He says that Karl Fruend seems to be very much at home with this type of story.

Noted Playwright Starts Upon New Universal Contract

William Anthony McGuire, who has just finished doctoring the Al Jolson picture, "The New Yorker," and who last week completed the original story, adaptation, continuity and dialogue on "The Kid from Spain," has transferred his typewriter and creative ability to Universal City. Several months ago, Carl Laemmle, Jr., signed a long-term contract with the noted playwright which covered not only writing and adaptation but evenually directing as well.

McGuire started on this contract on Saturday. As his first task, Carl Laemmle, Jr. assigned him to adapt his own original story, the tentative title of which is "When the Time Comes."

In addition to being the author of Lew Ayres' last picture, "Okay America," William Anthony McGuire is the author of the stage plays, "Six Cylinder Love," "Twelve Miles Out," "If I Were Rich," "It's a Boy," "Kid Boots," "The Three Musketeers," "Rosalie" and "Whoopee." Not such a bad record for a young fellow! Incidentally, he wrote his first successful play, "The Heights," when he was only eighteen years old. Carl Laemmle, Jr., expects much for Universal from William Anthony McGuire.

"Black Pearls" To Be Another "East of Borneo"

"Black Pearls," one of the most alluring sounding of all of the titles on the list of twenty-six Universal productions for this year, is taking form and substance on its story side. Irvin Willat, well known director, has been in Tahaiti for the last four months. The background and atmospheric shots of this tropical paradise and the operations of the pearl divers there have delighted the officials at Universal City. Willat will be back within a few weeks.

Swell Comedy Cast

IT is almost impossible to conceive of a more imposing cast of comedy players than Carl Laemmle, Jr., has assembled for "They Just Had to Get Married," featuring Slim Summerville and Zasu Pitts. This comedy, adapted from a play by Cyril Harcourt, is rapidly nearing completion at Universal City under the direction of Edward Luddy.

The following list of comedians reads like a Blue Book of the comedy talent of Hollywod: Slim Summerville, Zasu Pitts, Guy Kibbee, Fifi D'Orsay, C. Aubrey Smith, little Cora Sue Collins. It is safe to say that never before has a picture given such promise of success from the standpoint of names and comedy ability. Furthermore, it has a title which is tremendously intriguing and a story and author which give them plenty of scope for their remarkable talents.

All that Guy Kibbee has to do is to bounce on the screen and the audience laughs. They do the same thing with ZaSu Pitts and Slim Summerville. These three are all in featured roles in "They Just Had to Get Married," almost completed at Universal City.

RSAL PICTURES

Rushing "Clancy of the Mounted"

UNIVERSAL'S fourth serial of the season, "Clancy of the Mounted," got under way at Universal City last week under the direction of Ray Taylor. Universal's serial schedule is far more advanced this year than ever before and there remains but one more chapterplay following this, "The Phantom of the Air," to complete its schedule.

"Clancy of the Mounted" is based the well-known poem by Robert W. Service, and, like most of his works, has as its theme the exploits and deeds of daring of the Northwest Mounted Police. The poem was adapted to the screen by Ella O'Neil, Harry Hoyt and Basil Dickey. It features Tom Tyler, with a cast including Jacqueline Wells, Earl McCarthy, William Desmond, Rosalie Roy, Leon Duval, William Thorne, Tom London and Edwin Cobb.

Jacqueline Wells, who has the leading female role in "Clancy of the Mounted," is one of the screen's newest and youngest leading ladies. She has had a very short but extremely interesting career. Miss Wells was "discovered" by Carl Laemmle, Jr., on the same night when he discovered Gloria Stuart and Onslow Stevens on the stage of the Pasadena Community Playhouse. She was signed immediately, and her first screen work was done under the stage name of Diane Duval in the chapterplay, "Heroes of the West," in support of Noah Beery, Jr. Her next appearance was in a two-reel Warren Doane comedy, entitled "Lights Out" with James Gleason. Carl Laemmle, Jr., after witnessing Miss Wells' work in these pictures, felt his first impression of her ability confirmed and decided definitely to groom her for serial stardom as a successor to those serial queens of other days, Pearl White, Grace Cunard and Marie Walcamp, noted for their daring as well as beauty and acting ability. With her casting in "Clancy of the Mounted," Miss Duval decided to resume her real name on the screen, and so the "Diane Duval" has been discarded forever in favor of Jacqueline Wells.

Beautiful Jacqueline Wells, who plays the lead opposite Tom Tyler in "Clancy of the Mounted." Jacqueline Wells is her real name. When she appeared in "Heroes of the West," it was under the name of Diane Duval.

Betty Compson Cast in "Destination Unknown"

AFTER a two-year absence from Universal City where many of her earlier triumphs were filmed, Betty Compson returned to that lot yesterday to enact the leading and only feminine role in "Desination Unknown," the Tom Buckingham story which Tay Garnett is directing.

In addition to Miss Compson, whose last work for Universal was in "The Boudoir Diplomat," produced in 1930, the "Destination Unknown" cast is headed by Pat O'Brien, Ralph Bellamy, Willard Robinson, Tom Brown, and Rollo Lloyd.

A life-size replica of a ship has been constructed on a sound stage at Universal City, and aboard this gigantic set is being photographed every scene of the sea drama with the vessel represented as a derelict adrift in the Pacific Ocean. When Ralph Bellamy, as a stowaway, makes his appearance, he is blamed for the plight of the ship as a thirteener.

Here's the First Walter Winchell

THE first of the Walter Winchell featurettes for Universal release has been finished by Rowland and Brice. Its title hasn't been chosen, but it has a cast which would put almost any feature picture to shame. First of all, Walter Winchell, the columnist announcer of the Mirror, introduces the famous Paul Whiteman and his band. It is the first picture in which Paul Whiteman has appeared since he reduced one hundred pounds. You will find it very becoming. His popularity is increasing as his weight diminshes. The King of Jazz is about to play his annual concert of jazz music in Carnegie Hall.

The second name in this roster of personalities is Ruth Etting, Ziefifeld Follies girl, radio singer, and vaudeville headliner.

Others who play prominent parts are Art Jarrott; Arthur Tracy, the Street Singer; Paul Whiteman's Rhyhm Boys, Jack Fulton, and Irene Taylor. Much of the action was filmed in the Biltmore Hotel.

SKY-HIGH GROSSE

With RALPH BELLAMY, GLORIA STUART, PAT O'BRIEN, SLIM SUMMERVILLE, Lilian Bond, Russell Hopton, David Landau, Leslie Fenton and many others. Produced by Carl Laemmle, Jr., from story by Dale Van Every and Frank Wead. Directed by JOHN FORD. Presented by Carl Laemmle.

AIR

EVERYWHERE!

SKY-HIGH grosses for two weeks at the Mayfair, N. Y.—Palace, Chicago—Mainstreet, K. C.—Albee, Providence—RKO, Los Angeles—Golden Gate, San Francisco—Orpheum, Portland—Keith's, Boston—Palace, Cincinnati—EVERYWHERE! . . . . The box-offices of the country are telling YOU, right now, that "Air Mail" is the surest big-money booking you can make . . . Climb aboard for PROFITS! For an early date, get in touch with your Universal Exchange TODAY!

MAIL

REVIEWS AND COMMENT FR

Here is a review of "Air Mail" from the Associated Publications—eleven different regional books which appeared Nov. 17.

"Air Mail"

Here is a picture which will undeniably appeal to a large percentage of the country. With all of the thrills of previous airplane pictures, it lacks what was distasteful to many in its predecessors—war scenes. Bellamy has the principal role and handles it exceedingly well. Gloria Stuart makes an attractive heroine. Pat O'Brien as the second lead has a very good part and is his usual self, which is always interesting. The air stuff is unexcelled. Scenes of a plane flying through a hangar, flying through clouds, and of several crashes are expertly filmed, sustaining the interest in the story throughout. The climax, where O'Brien lands a plane in a spot, supposedly unfit to land a plane, and then takes off again, barely missing the mountains and flies back to the airport with a mashed wing and broken landing gear is breath-taking. The flying scenes are excellently done. The story is fairly interesting, though subordinate to the flying scenes. The latter should be the principal inducement to the cash customers.

SELLING SEATS: The picture stresses the slogan: "Neither snow nor rain, nor heat, nor gloom of night shall stay these couriers from the swift completion of their appointed rounds." This is a good one to use. Also "The mail must go through." Then pictures of airmail pilots. Your local postmaster will probably endorse the picture highly if you show it to him, and that will undoubtedly help considerably.

Greatest of All Time

You know they don't go all out like this reviewer in Silver Screen unless they really mean it. Read this review.

"THE ALL AMERICAN"

Rating: Excellent—Universal.

The greatest football picture of all times and, boy, we wouldn't kid you. It's simply swellelegant. Put this on your list of "must see" pronto.

What a cast, what a cast! Practically every football celebrity you've ever heard of in the flesh—mind you—in the flesh, and playing football that brings out the old thrills and squeals. Ernie Nevers, Albie Booth, Gaius Shaver, Russell Saunders, Jerry Dalrymple, Erny Pinckert and all your weak moments are there on the screen for your delectation.

And just as if that isn't enough there's a plot too, which is something these days when characters are known to go around for months searching for plots and authors.

It's a brand new plot—about the football hero, suffering from a swelled head, who finds out after the game is over that he can't trade on his name forever but has to work for a living.

OSWALD
The Lucky Rabbit

The Star Who Always Satisfies

From the Toledo

OFF

HOUSE OF

Notes on "Old Dark House" French

By ALLEN

IT was the Laemmles, father and son, who first took a chance on the American public's willingness to pay for the privile[ge] of being shocked into a quivering p[ulp]. They gave us "Dracula," "Frankenstein" and "Murders in the Rue Morgue." Their newest venture into madhouse art, "The Old Dark House," is at the RKO Rivoli this week.

* * *

It is a far better picture than those that have gone before, because its characters and story are so disturbingly plausible and realistic. There are no mechanical monsters, no amorous apes—just a jolly coterie of homicidal maniacs playing host to five storm-bound Londoners in a dank, dark old Welsh castle.

* * *

Wholesale Thrills

The characters, more than what remains of J. B. Priestley's novel, are to be thanked

From Box

UNIVERSALS TO HUGE AL

Average Weekly Gros

Albany—Universal's "Air Mail," coupled with RKO Circus Internationale, playing at the Palace Theatre here this week, topped the attendance listings at 225 per cent with standing room only at every afternoon and most of the evening performances. Warner Brothers' "Three On a Match," playing the Ritz, brought a 200 per cent

OM CRITICS AND EXHIBITORS

lews-Bee of Nov. 5

TAGE

HORROR

nd Something About a ctress

AUNDERS

for the picture's great entertainment value. Interesting things couldn't help happening hen you lock up the following persons ernight in a gloomy, mildewed castle: a gibbering, dumb monster of a butler, whose face looks as if he had tried to kiss a wildcat against its will (Karloff); a craven maniac (Ernest Thesiger); his crotchety, crazy and deaf sister (Eva Moore); a mad murderer with a gift for arson (Brember Wills); a dying rake, 103 years old (John Dudgeon); a war-disillusioned bachelor (Melvyn Douglas); a beautiful woman (Gloria Stuart); her stout-hearted husband (Raymond Massey); a pudding-faced millionaire with a floppy mouth (Charles Laughton), and his chorus-girl pal who goes to the barn to drink whiskey from a bottle with the bachelor. If your heart doesn't skip ticks when you're scared—"The Old Dark House" is highly recommended to you.

ffice of Nov. 17

'AIR MAIL" BANY GROSS

igured as 100 Per Cent

attendance with clever advertising and a clever title helping out. Paramount's "Movie Crazy," playing the Strand Theatre for six days, brought in a 118 per cent attendance, while World Wide's "False Faces," at the Harmanus Bleecker Hall Theatre had a 90 per cent attendance, and Majestic's "The Crusader," playing at the Leland Theatre had the same attendance.

From A Fan

"O'Kay Universal!

You have developed a record that can never be broken by any one but Universal all over again! All your latest releases are thrilling, exciting, and remarkable!

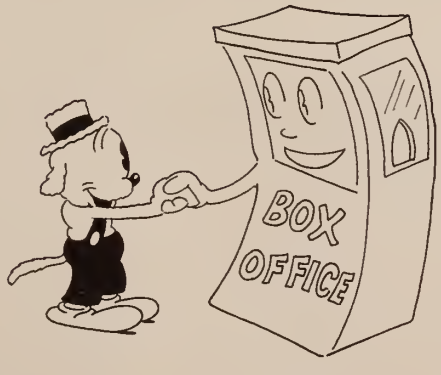
I've seen BACK STREET, THE ALL AMERICAN, and TOM BROWN OF CULVER and are you going to hear about it when I see OKAY AMERICA, and ONCE IN A LIFETIME! No kidding Universal, you're going good and hot . . . keep it up and you'll smash the top! ! ! ! !

Don't forget to drop me your free two-color illustrated booklet describing the year's outstanding features in motion pictures. I'm very interested in the work myself.

Thank you, Mr. Carl Laemmle! Thank you Universal! And thank you Universal Stars!"

JOHN JANIS,
10352 Avenue F,
Chicago, Ill.

POOCH THE PUP



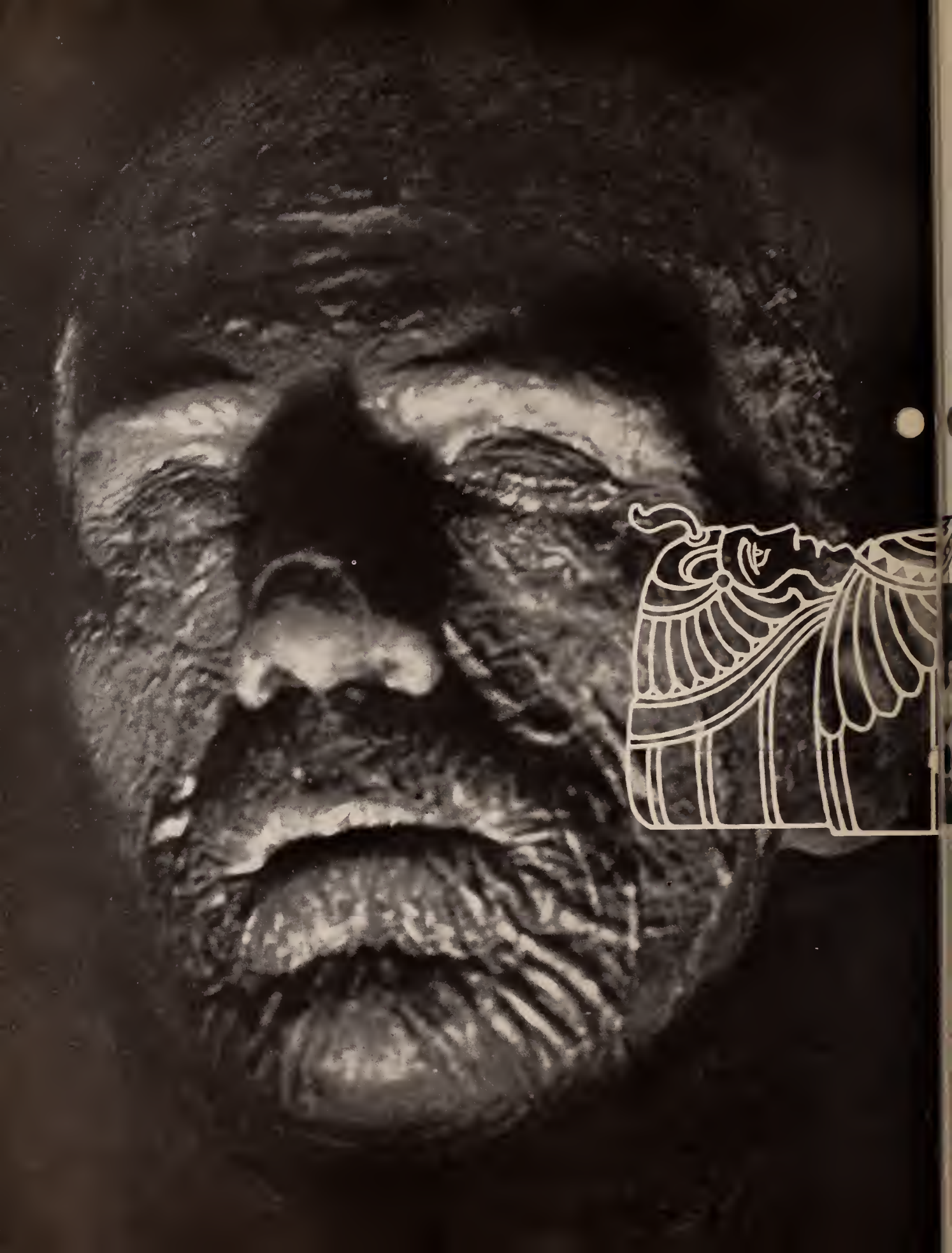
He Peps 'Em Up

Universal Occupies Better Position on Stories Than Any Other Film Co., Says *Variety*

VARIETY, in its issue of November 8th, 1932, states that Universal is at the present time in a better position for the coming production season than any of the other companies. It bases this statement on the fact that Universal has seventeen stories, in prepared script form, any of which could go into production on very short notice.

The article in Variety continues: "These stories have been prepared over a period of six months to a year, and in some cases have been held back due to the evenness and regularity of production. The studio has been carrying a greater percentage of reserve scripts than any of the companies."

Universal's fully prepared seventeen are "The Left Bank" and "Counsellor at Law," two Broadway stage successes by Elmer Rice; "Black Pearls," "The Invisible Man" by H. G. Wells, in which Karloff will star; "Destination Unknown," a story by Tom Buckingham in which Pat O'Brien and Ralph Bellamy will star; "S. S. San Pedro," "The Flight Commander," "Next Door to Heaven," "Shanghai Interlude," "Grand Passion," "Revolt," "Pagan River," Oliver La Farge's Pulitzer Prize novel, "Laughing Boy," "Men Without Fear," Pirandello's "Marriage Interlude," "The Road Back," by Erich Maria Remarque, and "The Big Cage," the Clyde Beatty-William Anthony circus story which will go into production before December 1st at Universal City.



and now!

KARLOFF

THE UNCANNY

With ZITA JOHANN, DAVID MANNERS, Edward Van Sloan, Arthur Byron. Story by Nina Wilcox Putnam and Richard Schayer. Produced by Karl Freund. Presented by Carl Laemmle.

The MUMMY

UNIVERSAL Does The <u>Different</u> Again!

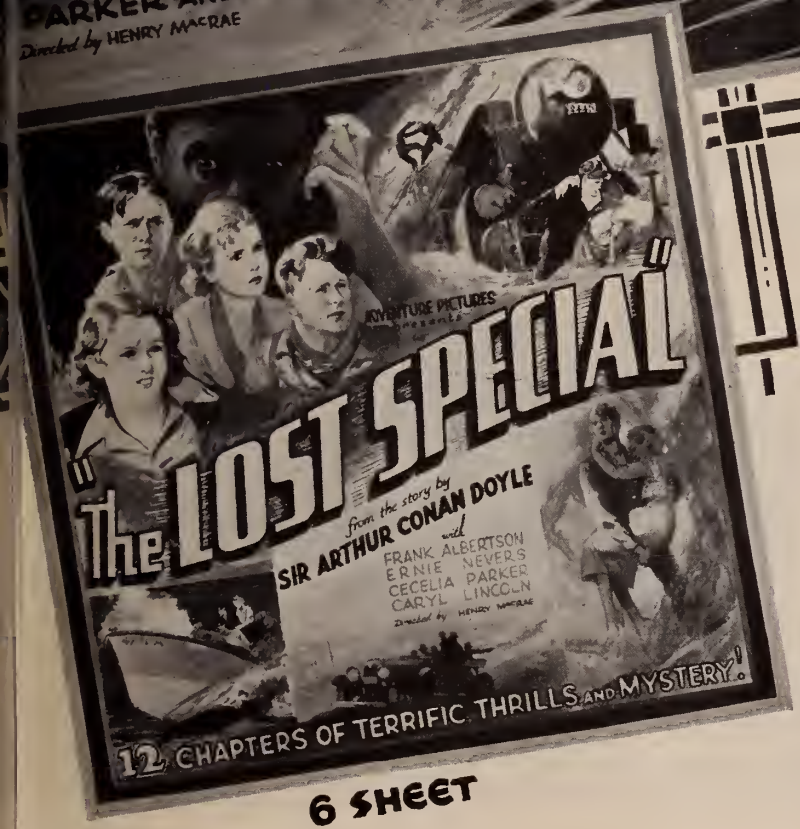
Action on your front means

1 SHEET

3 SHEET

The illustrations herewith show only the "advance" or "stock" posters. Special one-sheets and lobby cards are available for each chapter.

ACTION AT YOUR B.O.!



6 SHEET

The **BANNER (Price, $2.00)**

UNIVERSAL gives you the opportunity of putting over this serial in grand style! Get your copy of the press book. Look over the reproductions and descriptions of the marvelous circus herald; the flashy two-color lobby hanger; the swell railroad man's cap for kids — and a dozen or more practical exploitation ideas that can help you insure 12 weeks of standout business!

Imagine These Names
On Your Marquee!
MORTON DOWNEY
•
WALTER WINCHELL
•
NICK KENNY
•
LOUIS SOBOL
•
THE BOSWELL SISTERS
•
THE STREET SINGER
•
ART JARRETT
—and scores of others, in
Universal's Radio Shorts
MILLIONS HEAR THEM ON THE
RADIO-NOW YOU CAN SHOW
THEM ON YOUR SCREEN!

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

Gentlemen—The Big Scrap Is Ahead!

Now Is the Time to Gather Your Forces And Launch Your Pre-Christmas Drive!

CHRISTMAS is only a few weeks off—and those weeks offer the biggest stumbling block to profits that an exhibitor knows. Yet, year after year, many fighting exhibitors manage to smash through this dangerous period with a healthy though not record breaking, business. We talked to one of these successful men yesterday and what he told us will bear repeating.

"The average exhibitor" admits this showman, "expects poor business two weeks before Christmas and next to no business the week ahead of it. He thinks nothing he can do will offset the pre-Christmas slump. Then, unfortunately, he does nothing—and he gets what he expects!

"He's all wrong. Knowing that there's going to be a tough road to travel during those two weeks, I plan well ahead to offset them. I had great luck for the last two years in doing so. I worked like merry hell to do it but I succeeded in turning that dangerous corner with a profit—and last year, with a good picture I made a fine profit the very week before Christmas. So, I say to all theatre managers—do not lay down and take a licking; but stand up and fight and show what a really good fighter you are!

"Book really good attractions. If your public is good enough to patronize your theatre at this time then, in appreciation, you ought to see to it that it gets an extra good program.

"Top off a good feature picture with EXTRA attractions. Put in some specially picked short subjects with headline names. Add an extra subject or two for good measure so that you can call your show a 'GALA PRE-HOLIDAY PROGRAM.' Do not overlook a good serial picture as an added attraction.

"Do not lay down on your advertising. If you cut your expenses to the bone at this time you are doing it just when it requires more SELLING to get people into your house. Sell harder than ever before.

"Above all—line up as many theatre parties as you can for this period. All organizations need money for their Christmas Funds. Special theatre parties on a percentage basis can give it to them.

"This, more than any other, is the time to run special school shows. Any exhibitor who has not as yet played 'The All American' will have no difficulty in running several school nights for this attraction. Free souvenirs from Santa, a sing-song of Christmas Carols and a special ad playing up your holiday welcome and Christmas Eve show should help boost the worst day of the year toward its normal box-office."

This showman did it two years in a row. He knows what he's talking about!

GOOD "CO-OP" PAGE

A fine co-op ad arranged by Albert Stetson of the Fox, Phoenix, Ariz.

WORTHY WORKERS!

The group of men who have won the Universal Weekly Certificate of Merit is growing, week by week. It is a worthy group of go-getters. It is through men of this type that the Industry is leading the way again to better times!

STUDY THE ADS!

Representative advertising from the four corners of the country, reproduced weekly in this Showmanship Section, offers showmen opportunity to study how other theatre managers are advertising their attractions. We can all learn something from the other fellow. He has good ideas too!

"Q. Bs" SEE AIR MAIL

Local Aviators Attend N. Y. "Air Mail" Opening

Have you invited local prominent aviators and plane pilots to your opening night of "Air Mail?" The Mayfair theatre in New York asked the "Quiet Birdmen," an organization of aviators to be their guests at the Broadway premiere and fifty of them, including Clarence Chamberlain, Bernt Balchen, Mrs. Frank Hawks, and others turned out. This stunt is always good for additional publicity breaks in the local papers. You can also ask these men for their comments on the production and use them in your newspaper publicity and advertising and in lobby displays.

REAL EYE-CATCHER

This is not just an ordinary painted display, but a giant beaverboard plane with wings extending out into lobby. Windows of plane were lighted. Stunning effect against a black background. Credit Herbert Morgan of the RKO Proctor's Theatre, Schenectady, N. Y.

MONEY-GETTING CAMPAIGN IDEAS KEEP COINS CLINKING IN BOX-OFFICES!

SCHOOL NIGHTS DRAW

School Teams and Bands Parade for "All American"

The picture above shows a part of the overflow crowd attracted to "The All American" at Warner's Broadway Theatre, Charlotte, N. C., through special high school parades arranged by WALTER MORRIS, manager, for his school nights. The stunt also pulled some swell publicity breaks on local sports pages. Teams, bands and cheering sections came out on different nights and gave demonstrations.

"DARK HOUSE" SHOCK INSURANCE POLICIES

Hale Cavanaugh, manager of the RKO Orpheum Theatre, Des Moines, Iowa, tied up with a local insurance agency and distributed "insurance policies" protecting holders to the extent of $50.00 in the event of death from fright while seeing "The Old Dark House." The gag created plenty of talk around the city.

He also tied up with a local paper for a special Halloween spook party Saturday morning for the kids. All boys and girls coming to the theatre in Halloween costumes were admitted free. The newspaper plugged the stunt and the local radio station announced it several times daily three days in advance.

SHELL "AIR MAIL" TIEUP

The Shell Petroleum Corp. of St. Louis, Mo., is advising all its employees to see the Universal picture AIR MAIL. Exhibitors everywhere are urged to contact local Shell offices with the view to working out some co-operative effort on the picture.

BIG CAMPAIGN SELLS 'ALL AMERICAN' IN BOSTON

As soon as Jack Goldstein, showmanship chief for RKO theatre in New England, saw "The All American" he went into a huddle with William Raynor, Boston Division manager and Ray Conner, manager of the New Keith theatre in Boston, and issued a full speed ahead order on the exploitation campaign.

The opening gun was a special screening of the picture held a week in advance, for local sports writers and football coaches. This was followed up with a letter to managers of high school and college teams asking them to post an announcement on their bulletin boards, and inviting them to attend a showing of the picture as the guests of the theatre. This letter resulted in several special school and college nights, and put the theatre's message before the entire student body of the city.

The theatre's broadcast period was devoted to college songs interspersed with announcements of "The All American." This for the week in advance of opening tied in with similar music played as an overture by the theatre orchestra.

In the lobby or a neighboring "dark house," the regular accessory streamer was used against a black velvet background in a frame 12 feet high and 20 feet wide with pennants carrying the names of the football stars in the picture. It made a big flash display and attracted wide attention.

OKAY MR. SOBOTTKA!

Here's a dandy full page co-operative ad combined with a contest offering prizes to readers identifying the Seattle business men pictured. Manager Herbert S. Sobottka of the Orpheum, Seattle, can take a bow on this.

Step up for your Showmanship Diplomas! Take a bow, fighters, for the honor due you! The Showmanship Editor is happy to announce a new list of hard workers who have earned the Universal Weekly Certificate of Merit. Here they are:

MANNY SHURE, manager of the R.K.O. Palace, Cincinnati, for his air circus tie-up for "Air Mail."

GEORGE STEELE, manager of the Ritz Theatre, Birmingham, Ala., for placing contests in two different newspapers during his "All American" campaign.

F. F. VINCENT, for his smash double truck tie-up on "Once In A Lifetime," at Lou Metzger's Spreckles Theatre, San Diego Calif.

HERBERT MORGAN, manager R.K.O. Proctor's, Schenectady, N. Y., for his special matinee for kiddies of postal employees and his all around campaign on "Air Mail."

Congratulations! Let's see more of your new campaigns!

Did You Get Yours?

The Universal Weekly Certificate of Merit is awarded every week to showmen displaying the best sort of showmanship ability as evidenced by campaigns submitted to us. Are YOU going to be among the next winners? Send your complete campaign report to: SHOWMANSHIP EDITOR, UNIVERSAL WEEKLY, 730 Fifth Ave., New York City.

COMPETITIONS BAG SPACE—STUNTS BAG CROWDS—EXPLOITATION BAGS BUSINESS!

"LIFETIME" GIVEN GALA "GAG" HOLLYWOOD PREMIERE IN K. C.

LAWRENCE LEHMAN, manager and Jack Hare, publicity manager of the RKO Mainstreet Theatre, Kansas City, Mo., staged a swell "gag" Hollywood opening, as outlined in the pressbook, as the feature of their campaign on "Once In A Lifetime."

As these two live-wire Kansas City showmen worked it out the stunt was a real smash burlesque on the Hollywood opening idea with Kleig lights, cameramen, radio hook-up and a public address system to carry the proceedings to 3,000 people gathered on the streets around the theatre. The house master of ceremonies announced the following "prominent personages" as they arrived at the theatre:

"Mahatma Ghandi," arriving in ambulance; "Kate Smith" (impersonated by fat man weighing some 300 pounds) arriving in an Austin car; "Amos and Andy" arriving in their Fresh Air taxicab; Ed Wynn in fire chief helmet, driving two old plow horses and small fire truck; "Al Smith" with two wheel cart and donkey; "Eddie Cantor" with huge coffee pot on truck; "Olsen and Johnson" in an armoured truck; "Four Marx Brothers" on a two way drive trick automobile; "Prosperity" represented by a midget from the stage show, and a group of dancing girls also from the stage show. The radio station broadcast the proceedings for 45 minutes.—Ralph Ravenscroft, Universal exploiteer, assisted.

SKILL COMPETITIONS ALWAYS GOOD

Are you getting your share of the extra publicity possible through competitions of skill in tie-ups with the local papers? These competitions are always good interest builders for both you and the paper. Below are reproduced some of the breaks secured through "Air Mail" competitions as suggested in the pressbook. On the left are two stories from the Chicago Daily Times announcing a contest arranged by John Joseph and Frank Smith of the RKO Palace Theatre for their campaign. This contest offered prizes for answers to a series of questions on the air mail. The clipping on the right is from the Rochester Democrat and offers prizes to children for air plane models. This was placed by Jay Golden, manager of the RKO Palace Theatre, Rochester. The clipping at the bottom is the contest suggestion from the pressbook.

ARE YOU GETTING EXTRA SPACE?

"Celebrities" at K. C. Lifetime Opening

Above are characterizations of Ed Wynn, Al Smith, Mahatma Ghandi, Kate Smith and Eddie Cantor at the "celebrities" premiere of "Once In A Lifetime" for the campaign at Mainstreet Theatre, Kansas City, Mo.

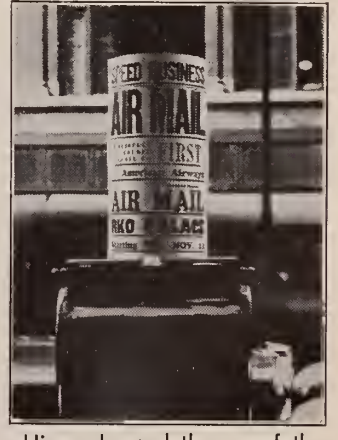
CAMPAIGN GETS BENEFIT OF STAR'S WIDE PUBLICITY ON "AIR MAIL" TRIP

Gus Lampe, manager of the Eckel Theatre, Syracuse, N. Y., comes through again with a smart piece of showmanship for his "Air Mail" campaign. Gloria Stuart, one of the stars of the picture stopped off at Syracuse on her famous "air-mail" trip from Universal City, Calif., just before the picture opened at the Eckel. The plane arrived very early in the morning but Lampe was at the air port with photographers and newspaper men and managed some fine pictures and interviews.

He enlarged the photos and framed them for an advance lobby display, playing a baby spot on them. During the engagement, the pictures were placed out in front. Appropriate captions were used and the display drew interested crowds. Capitalize local interest. It pays!

EVERY LETTER BOX AN "AIR MAIL" AD

You Can't Miss It!



Through the splendid co-operation of the local postal authorities, Jay Golden, manager of the RKO Place Theatre, Rochester, N. Y., had every letter box in the city for a spot ad on "Air Mail." The cards urged early Christmas mailing and a visit to the Palace Theatre to see "Air Mail." Such remarkable space cannot be bought and will probably never be available on any other picture. For this reason it is important that you contact your local postmaster regarding similar co-operation for your engagement.

Gus Lampe of the Eckel Theatre, Syracuse, N. Y., negotiated the same type of co-operation and included the local office of American Airways. His card urged the use of the air mail to speed business. Albert Nathan, Universal exploiteer, assisted on these campaigns. Photo shows cards as placed in Rochester.

TABLOID EXPLOITATION BULLETIN FOR JIM TULLY'S "LAUGHTER IN HELL"

Here is a page made up especially for those enterprising theatre managers who wisely give their coming attractions far advance publicity. Such men will find in these brief remarks ample suggestions on which to build their campaign plans. Complete details will be available in the Universal pressbook for this picture.—The Showmanship Editor.

SYNOPSIS—CATCH LINES—WHAT TO PLAY UP—LOBBY—STUNTS

THE STORY IN BRIEF:

An old boyhood fued rages between Barney Slaney and two brothers, Grover and Ed Perkins, who live in the same Southern town. When Barney marries Mary Belle Evans, he begins to hear rumors about his wife and Grover. One day he surprises them together. Momentarily maddened, he murders both. Sentenced to a prison camp, Barney finds Ed Perkins is foreman of the chain gang. He suffers terrific cruelty at his hands. Goaded to fury, he attacks the overseers and escapes. Lorraine, an innocent girl, hides him in her bedroom and helps the fugitive to get away. Encouraged by her help and love, Barney determines to fight his way to a new start in life with her.

WOMAN APPEAL

Drama strikes like lightning in this thrilling chain gang picture; but it is a bad woman that sends the man into the gang and a good woman that helps him escape from it. Be sure to play up the woman angle in your ads, lobby display and all copy.

Here is pictured the striking 24 sheet for LAUGHTER IN HELL. In addition to useful billing it can be employed to fine advantage for marquee cut-out purposes. See note below. The title can be studded with electric sockets for an illuminated sign.

WHAT TO PLAY UP:

Roscoe Fawcett, editor of SCREEN PLAY, says editorially: Jim Tully—"Laughter in Hell" is my idea of the most vivid expressive, handle ever conceived for a picture . . . That's your cue. Play up the title.

Play up the cast: PAT O'BRIEN, MERNA KENNEDY, BERTON CHURCHILL, GLORIA STUART, TOM BROWN—all popular names.

Play up the sensational chain gang exposé—it bares the truth about the doomed men in thunderbolt drama.

DISPLAY LINES

Jim Tully's smashing chain gang exposé now on the screen!

* * *

Down—down—down—into a hell on earth! Lured by a woman's laughter—to a life in chains!

* * *

Pursued by the law—bloodhounds baying behind him—men ready to kill him at sight! Paying the price of a man's laughter and a woman's deceit!

PLAY UP THE BOOK

Jim Tully's LAUGHTER IN HELL has just been published as a novel. Tie-up book stores, libraries, etc., in the usual manner. Use the book in lobby display. Send your motion picture reviewers a copy of the book before you play the picture. The publishers—A. & C. Boni, 66 Fifth Ave., N. Y. C.

CHAIN GANG EXHIBIT

With help of local newspaper try to locate relics of chain gang or make material for display—ball and chain—convict suit—whips—sledge hammer and rocks, etc. See this material around 3 sheet for good spot lighted lobby display or window exhibit. Use snipes mentioned below around lobby.

SPECIAL SNIPES

Special set of three 1-3 sheet snipes available at 5c each (15c per set) at your U exchange. Seat selling! Fine teaser copy!

THREE SHEET STYLE "A"

BALLYHOO

If you use a truck construct a similar display to that mentioned for over marquee. Add the line in big letters—JIM TULLY'S SMASHING STORY OF THE CHAIN GANG NOW ON THE SCREEN!

Usual man and book ballyhoo can be used with man in prison costume.

SHADOW BOX

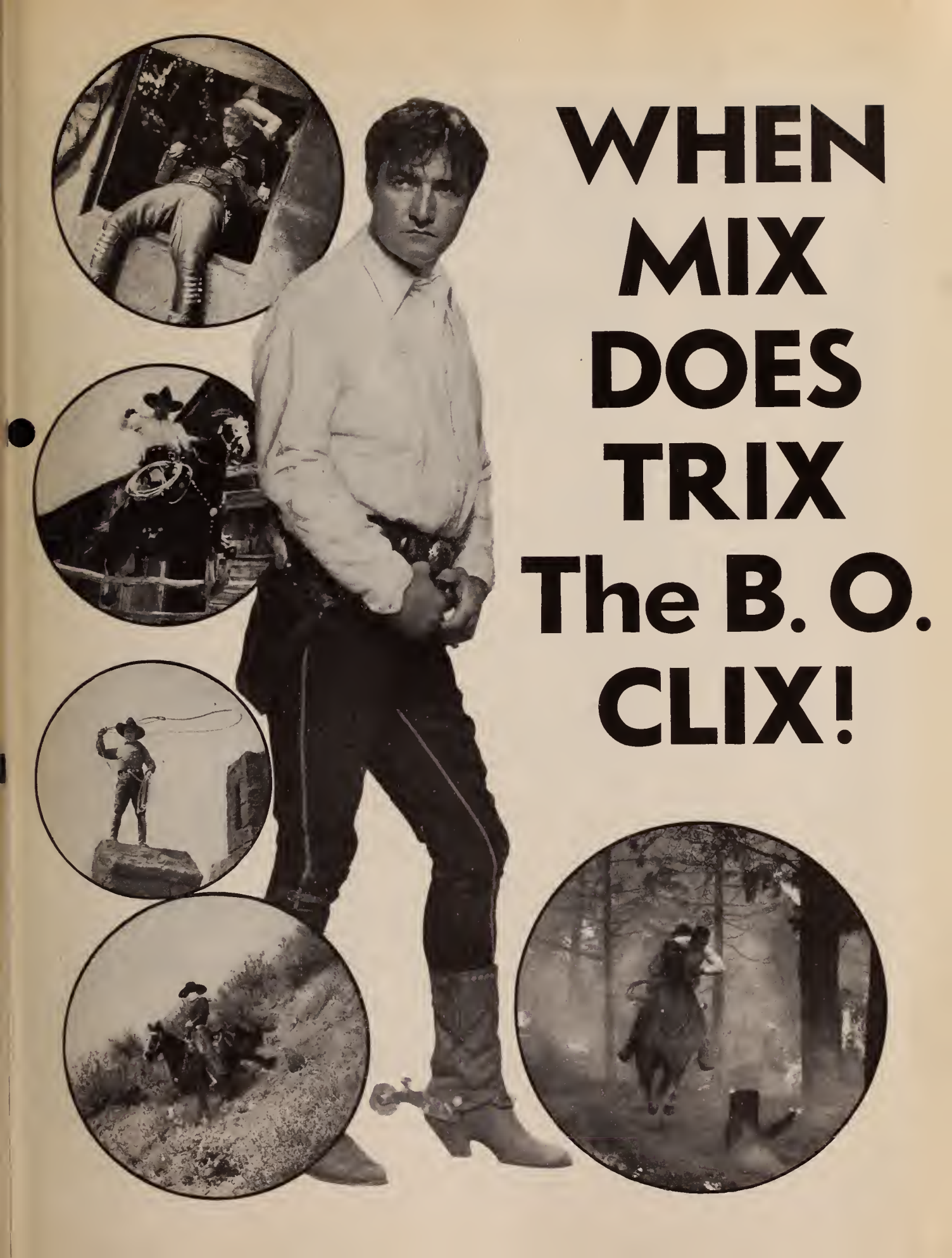
Mount woman head from 3 or 6 sheet inside shadow box. Paint green silhouette convict figure on outside scrim. Sign above box: "I'M HERE TO TELL IT'S LOVING SUCH WOMEN MAKES—(and then at the bottom of the box) LAUGHTER IN HELL." Stunning flasher effect!

MARQUEE AND LOBBY FRONT

On 24 sheet pictured above you will see giant head of girl and big title. Cut these out for marquee display. Move head of girl to left side of marquee. On right side build huge replica of book as shown on 3 sheet with open pages pointing towards head of girl. Make silhouette figure of man as on 3 sheet, painted green, walking out of book towards girl, book painted bright red with white title, black shadow letters.

For your lobby use reproductions of 3 and 6 sheet posters on either side. For over doors use reproduction of book in center with title spreading right across front and chain gang in silhouette trudging across underneath the title.

THE SIX SHEET



WHEN MIX DOES TRIX The B. O. CLIX!

Ads Worthy of Your Careful Attention!

(1) There's a smart arrangement of type in this ad from the Orpheum Theatre, Seattle, Washington. Note how the type brings in the sweep of the airplane as it cuts across the ad. (2) and (3) are ads from the Rialto Theatre, Washington, D. C., playing up the intense drama of the picture in small space. (4) Plenty of spooky, frightening atmosphere in this ad from St. Louis Theatre, St. Louis, Mo., to sell the eerie drama of "The Old Dark House." (5) Large white area around the black gives this ad from the Palace Theatre, Youngstown, Ohio, a real smash effect. Note the extra Armistice Day appeal. (6) In Portland, Oregon, the Orpheum Theatre used this sweeping ad to sell the speed and romance of "Air Mail." (7) Note the nice apportionment of space to picture and stage show in this ad from the Golden Gate Theatre, San Francisco. (8) This "slug" type ad stole the pages of the Toledo, Ohio, papers for the Rivoli engagement of "Air Mail." Fine arrangement of copy!

"Back Street" Tops All Albany Units at 250%

Albany — Local theatres did a crashing business with the Strand leading all at 250 per cent with "Back Street." The Harmanus Bleecker Hall came in second, tied with the Ritz at 175 per cent. RKO Palace drew 135 and 130 per cent receipts, while the Leland brought a 100 per cent attendance in the best of all weeks for the past six months.

Strand—Back Street (Universal), Irene Dunne, John Boles. Short Subjects: ... Vitaphone's "Tea for Two"; a ... color revue, and Betty Boop's Busy Be... Business: 250 per cent. Remarks: Bu... was exceptionally good, the best sin... "Frankenstein" in January, according ... Rosenthal, manager. A prevue of t... picture shown a few midnights ago ... newspaper men and a selected group o... state and city officials may have had some... thing to do with good publicity bringing i... crowd.

"Back Street" Draws Heavily; Others Good

Average Weekly Gross Figured as 100 Per Cent

Kansas City—Another first run house was added to the list with the reopening of the Plaza. "Down to Earth," the initial attraction, lined them up for a block on each side of the theatre on the opening night and business ... good all week. "Back Street" at the Mainstreet ... of the week, drawing 25 per cent above normal ... houses enjoyed pretty fair grosses, although "Divorce ... not come quite up to the average.

'Back Street' Plus Guinan, $27,000; Chicago Okay $37,000 on 'Crash'

Chicago, Sept. 19. ... and uncertain one ... experience ... itious ... better. ... pickup ... noted. ... overco... the ... far-fr... tard upw...

'BACK ST.' AND VAUDE NIFTY $22,000, BOSTON

Boston, Aug. 29.

The last two weeks in August are always Boston's low for the year, and this August is making new lows in the history of several of the houses.

Ten o'clock previews on the last night of the old bills were tried by the Paramount and Keith's last week, both houses getting a big response. In the case of Keith's on Friday night it resulted in a 270-minute program including 'Back Street,' 'Hold 'Em Jail' and a six-act bill headed by Waring's Pennsylvanians at 83c top.

Pace for the present week is generally slow.

Kansas City Top, $21,000 'Back Street'

Kansas City, Sept. 15.—"Back Street" and vaudeville above the average grossed $21,000 at the RKO Mainstreet, topping summer par by about $9,000. All other first runs did well in varying degrees.

"70,000 Witnesses" at the Liberty showed a good increase over average with $4,250. "Divorce in the Family" a great woman draw, took $12,0... at the Midland. "Two Against the World," a Newman attraction, went to $8,000.

'Street' a Lincoln H. O. On $2,600 First Week

Lincoln, Sept. 26.

Biz showing a nice upturn this week, although rain and cold chiseled deeply into the middle of last week's receipts.

'Grand Hotel' looks top currently, while 'Back Street' played to capacity last week to achieve the impossible by being held over for three...

B'way Becalmed by Holdovers; 'Back Street's' Big $23,500 Start; Marxes $24,000; Capitol Off

A ... hangs over Broadway box ... this week. Second weeks on pictures and holdovers of others ... weekly changes is presenting the ... with little that excites the ... watchers.

The only exceptions are the Mayfair and Rialto. The Mayfair with 'Back Street' will clock $23,500, and the third week of 'Horse Feathers' grosses $24,000, very nice.

Capitol is moving slowly at a $52,-... ce, 'The Last Mile' failing to ... the draw that it was believed ... manifest. Stage show ...

Zombie' and a stage show without heavy drawing cards. Arthur Tracy leading the array, will slip off to around $12,800, a deprecating figure after the nice $17,700 chalked up by Olsen and Johnson previous week. It means plenty of red.

Among the pictures that are on their second weeks, Maurice Chevalier is disappointing a little at the Rivoli, with only about $27,000 for 'Love Me Tonight' (Par) ... second week ...

"Back Street" Omaha Leader With $12,500

Omaha, Sept. 27.—Marvin Park, new RKO Orpheum manager from west coast, had a lucky first week here with "Back Street," pulling $12,500 into the house's coffers. Barney Rapp's hand on the stage marked the end of RKO units here.

... the Paramount, business picked ... little with "Blondie of the Fol... The take was about $8,500.

'BACK STREET' SMASH IN NEWARK, $11,000

Newark, Sept. 5.

Everything is open in town now, but that they can all stay open, however, is another question.

'Back Street' at Proctor's probably lead, with ... the World' at the ... It has ... mediately ... luxe hou... arousing ... tain quarte... goes it alo... below.

"Back Street" Tops Detroit In Hold-over

Detroit, Sept. 18.—"Back Street" was the best bet in town last week playing a holdover at the RKO Downtown, the picture held up steady and pulled a nice $17,000 into the box-office, over average by $5,000. "Love Me Tonight" was a big su... and an unpleasant one. It wa... ...ed on heavily to pack the Mich... ...an for its anniversary week, but ... ...ent $2,000 under par for a gross o... $5,000. Other houses were off, too.

Estimated takings for the week ending Sept. 15:

"BACK STREET" (Univ.) DOWNTOWN—(2,750), 25c-50c, 7 days. Gross: $17,000. (Average, $12,000.)

"DIVORCE IN THE FAMILY" (M-G-M) FISHER—(2,300), 25c-60c, 7 days. Stage show. Gross: $12,000. ...

"THE ...

'HEAT' WILTS 'FRISCO; 'BACK ST.' $15,000, OK

San Francisco, Sept. 5.

... days and balmiest nights ... year are minimizing ... tures are ... and ...

'Back St.' in Native Cincy, Socko $22,000; 'Bird' Smash $15,500

Cincinnati, Aug. 29.

This week's lineup for downtown film parlors has plenty b. o. appeal and is reaping rich rewards. Combined take is best in months. Reopening of Keith's, which was greatly improved during the sum...

'Back Street', Plus Show Leads Boston; All Do Well

Boston, Sept. 7. ...

... the same is true of the suburban ...res.

Estimated takings for the week ending Sept. 1, not including tax, were:

"... NIGHT CLUB LADY" (Columbia) ... (2,900), 25c-65c, 7 days. Vaud... $21,500. (Average, $18,000.)

"BACK STREET" (Universal) ...S—(3,500), 25c-65c, 7 days. Vaud... ...500. (Average, $18,000.)

"Back Street" Hits $30,000 At McVickers

Chicago, Sept. 27.—RKO's Palace ... stole honors for the we... ...rsal's "Back Street." ... sensational $30,000. Th... time within a month ... has registered streng... round the house record. ... plenty of competition, with ... Tonight" at McV...

Estimates for This Week

...llo (Fourth Ave.) (1,100; ...) 'Back Street' (U). Sh... for $3,800; good. Last w... 'Down to Earth' (Fox) are...

Estimates for This Week

... (WB) (1,700; 10-15-25-3...) 'Back Street' (U). Film cleani... ...ally and should wind up for ... session at Davis with nic... That's okay, considering $6... ...st week day and date with En... in East Liberty, in addition t... ...ent trade in its original down... run at the Warner.

... (Shea-Hyde) (1,750; 10-...)

... (2,950; 25-55)—'Back Street' ... Coming down as first showing ... third top price of the Circle. ...tions are that, despite ecu... reopening campaign for ... $12,500 will be excellent ...

...ntown (2,750; 15-25-55)—'Back ...' (U). Paced for a nice $12,000. ... week 'Bird of Paradise' (RKO) ... $006 in four days and 'Back ... $10,000 in four days.

... (5,100; 15-25-56)—'The Paint...

... (3,500; 25-35-50-75)—'Back ...' (U) and vaude. Olsen and ... in hilarious offering cou... with the picture will bring in ... $28,000. Last week 'Hold ... (RKO) did a bad $15,000.

...ctor's (RKO) (2,300; 15-20-25-55-65)—'Back Street' (U). ... draw the women and smash ... $11,000. Last week 'Hold 'Em ... (Radio) satisfied with over ...

"Back Street" High; Others Do Business

Average Weekly Gross Figured as 100 Per Cent

Boston, Mass.—Fanny Hurst's "Back Street" (Universal) had them hanging on the chandeliers all week with Bill Robinson credited with part of the draw at the RKO Keith. "Love Me Tonight" (Paramount), with Chevalier drew at the Paramount and Uptown and was held over for a second week at both houses. At Loew's State, "Blonde of the Follies" drew above average and this attraction starring Marion Davies proved that names mean something on the marquee. "Two Against the World" (Warner) and a good stage presentation at the "Met" drew average attendance. The F... with "Elizabeth of Austria" did about average with names ... Other houses fell down a bit but considered good ...

'$3,600 Will Lead 'Street' $2,400 OK

Lincoln, Sept. 19.

...ng up. Opening of the ...ity cheered the theatres ... brought about 5,000 ... town for another nine ...

'...rth' looks like the ... town this week, with ... Street,' cramped by a short-... house, making a nice run ... and $2,400 in a six-day town.

Estimates for This Week

Lincoln (Publix) (1,600; ...) ... Witnesses' ...

"Back Street' Gets $8,000, Oklahoma Top

Oklahoma City, Sept. 18.—"Back Street," at the Mid-West, kept the women crying and the money rolling into the box-office last week. Gross for the week was $8,000, better than average by $3,000, and by far the best showing in any of the city's first runs. It was moved into the Liberty at the ... week.

... took $5,300 ...

State (Indie) (500; 10-25-35)—'Back Street' (U). Held over three days after gathering momentum all the way to $2,600 first week.

Stuart ... (...; 10-25-35...) (M-G). Good ... week 'Down to ...' midweek slump.

Keith's (RKO) (4,000; 35-50-83)—'Back Street' and Bill Robinson heading vaudeville. Should hit strong $22,000. Last week 'Hold 'Em Jail' (RKO) ... band, $18,100.

Boston (RKO) ... 'Night Club Lady' ... a new low for ... well if it hits ... 'Unholy Love' ... nan on ...

... of hit play $32,000. Last week 'Horse ...

Orpheum (RKO-Huffman) (2,600; 25-40-66)—'Back Street' (U) and vaude, with Jack Dempsey in person. Strong $14,000.

Mayfair (2,200; 35-72-83)—'Back Street' (U). A winner, running up the till's contents to around $23,500 and a holdover. ...

Palace (RKO) (...)—'Back Street' (U) ... Guinan and her un... the stage portion. ... excellent week, arou... week estimated ... much by $4,000 fo... (Radio) plus Ted ...

'Back St.' Big $14,000, 'Horsefeathers' $17,500, Both Very Nice in Den.

Denver, Aug. 22.

'Back Street' on the screen is causing lots of talk, which helps. Considered one of best pictures shown here in long time.

Estimates for This Week

Carthay Circle (Fox) (1,500; 55-$1.65)—'Back Street' (U) and stage show (3rd week). Under conditions of re-establishing house in two-a-day field, not doing so badly. Last week $10,500.

Estimates for This Week

Carthay Circle (Fox) (1,500; 55-$1.65). 'Back Street' (U) and stage show (4th, final week). With blow-out announcement, trade perked up a bit. Last week okay at $8,200.

"BACK STREET" (Univ.) LIBERTY (1,500), 10c 15c-25c 35c, 7 days. Gross: $1,500 (Average week, $2,300.)

"BACK STREET" (Univ.) PALACE (2,500), 15c-30c-50c-75c, 7 days. ... $30,000 (Avera...

"BACK STREET" (Univ.) MAINSTREET—(3,049) ... Gross: $21,000 (Average, $1...)

"DIVORCE IN THE FAMILY" (M-G-M) ...

"Back Street" was $1,000 above par ... the Apollo, with a take of $5,000. "Bird of Paradise" was good for a ... gross at the Circle and "Divorce In the Family" was also ... with $5,500 at the Palace.

Rialto (U) (1,853; 25-35-50)—'Back Street' (U). Started big and will get $12,500 on reopening of house.

Golden Gate (RKO) (...)—'Back Street' (U) and vaude. Good $15,000 likely. Last week was ... 'Bird of Paradise' (Radio) starting like a house afire and coming through with swell $16,700, best in months with exception of 'Bring 'Em Back Alive.'

RKO Keith — Back Street (Universal), Irene Dunne, John Boles. Business: 200 per cent. Remarks: Combination of good feature and excellent vaudeville kept them in line at box office all week.

Mainstreet — Back Street (Universal) John Boles, Irene Dunne. Business: 12... per cent. Remarks: This picture stood them up all week. It got a good play from the women patrons.

AVAILABLE FEATURE PRODUCTIONS

TITLE	CAST
"AFRAID TO TALK"	Eric Linden, Sidney Fox.
"AIR MAIL"	Pat O'Brien, Ralph Bellamy, Russell Hopton, Slim Summerville, Gloria Stuart, Lilian Bond, Frank Albertson.
"ALL AMERICAN"	Richard Arlen, Gloria Stuart, Andy Devine, James Gleason, John Darrow, Preston Foster, Merna Kennedy, June Clyde, the 1931 All America Football Team.
"BACK STREET"	Irene Dunne, John Boles.
"COHENS & KELLYS IN HOLLYWOOD"	George Sidney, Charlie Murray, June Clyde, Norman Foster, Emma Dunn.
"EAST OF BORNEO"	Rose Hobart, Charles Bickford, Lupita Tovar.
"FAST COMPANIONS"	Tom Brown, Maureen O'Sullivan, Andy Devine, James Gleason, Mickey Rooney.
"FRANKENSTEIN"	Colin Clive, Karloff, Mae Clarke, John Boles.
"HEAVEN ON EARTH"	Lew Ayres, Slim Summerville, Anita Louise, Harry Beresford, Charles Grapewin.
"HOMICIDE SQUAD"	Leo Carillo, Mary Brian, Noah Beery, Russell Gleason, J. Carroll Naish, George Brent.
"HOUSE DIVIDED"	Walter Huston, Kent Douglass, Helen Chandler.
"IMPATIENT MAIDEN"	Lew Ayres, Mae Clarke, Una Merkel, Andy Devine, Helen Jerome Eddy.
"LASCA OF THE RIO GRANDE"	Leo Carrillo, Dorothy Burgess, Slim Summerville, Frank Campeau, John Mack Brown.
"LAW AND ORDER"	Walter Huston, Harry Carey, Ralph Ince, Raymond Hatton, Andy Devine.
"MICHAEL AND MARY"	Herbert Marshall and Edna Best.
"MOTHER'S MILLIONS"	May Robson, James Hall, Lawrence Gray, Frances Dade.
"MURDERS IN THE RUE MORGUE"	Bela Lugosi, Sidney Fox, Leon Waycoff, Bert Roach.
"NICE WOMEN"	Sidney Fox, Frances Dee, Alan Mowbray.
"NIGHT WORLD"	Lew Ayres, Mae Clarke, Karloff, Russell Hopton.
"OKAY AMERICA"	Lew Ayres, Maureen O'Sullivan, Walter Catlett, Alan Dinehart, Henry Armetta.
"OLD DARK HOUSE"	Karloff, Melvyn Douglas, Gloria Stuart, Charles Laughton, Lilian Bond, Raymond Massey, Bremer Wills, Eva Moore, John Dudgeon, Ernest Thesiger.
"ONCE IN A LIFETIME"	Jack Oakie, Sidney Fox, Aline MacMahon, Russell Hopton, ZaSu Pitts, Gregory Ratoff, Louise Fazenda, Onslow Stevens.
"RACING YOUTH"	Slim Summerville, Louise Fazenda, Frank Albertson, June Clyde.
"RADIO PATROL"	Lila Lee, June Clyde, Robert Armstrong, Russell Hopton, Andy Devine, Sidney Toler.
"RECKLESS LIVING"	Ricardo Cortez, Mae Clarke, Norman Foster, Slim Summerville, Marie Prevost.
"SCANDAL FOR SALE"	Charles Bickford, Rose Hobart, Pat O'Brien, Claudia Dell, J. Farrell MacDonald.
"SPIRIT OF NOTRE DAME"	Lew Ayres, Andy Devine, Sally Blane, William Bakewell, J. Farrell MacDonald, Barry Barris, Frank Carideo, "The Four Horsemen"
"STEADY COMPANY"	Norman Foster, June Clyde, ZaSu Pitts, J. Farrell MacDonald, Henry Armetta.
"TOM BROWN OF CULVER"	Tom Brown, Slim Summerville, Richard Cromwell, H. B. Warner, Andy Devine.
"UNEXPECTED FATHER"	Slim Summerville, ZaSu Pitts, Cora Sue Collins.
"WATERLOO BRIDGE"	Mae Clarke, Kent Douglass, Doris Lloyd, Enid Bennett, Bette Davis, Frederic Kerr.

NEXT WEEK The Tom Mix Productions, Available and Forthcoming, and Forthcoming Universal Productions

and so— THEY JUST HAD *to* GET MARRIED

With Roland Young, Guy Kibbe, Henry Armetta, Vivien Oakland, Verree Teasdale, Fifi D'Orsay, C. Aubrey Smith, Cora Sue Collins, James Donlan. Screenplay by Gladys Lehman and H. M. Walker. Produced by Carl Laemmle, Jr. Directed by Edward Ludwig. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

The Heart-Punch Comedy Smash!

Featuring SLIM

SUMMERVILLE
ZASU PITTS

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

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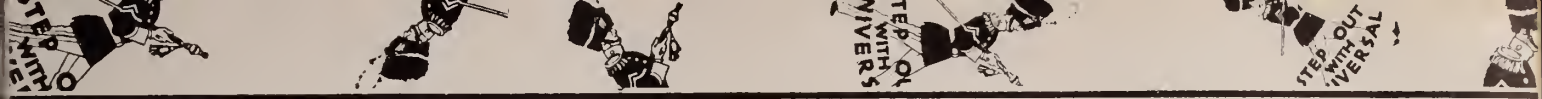
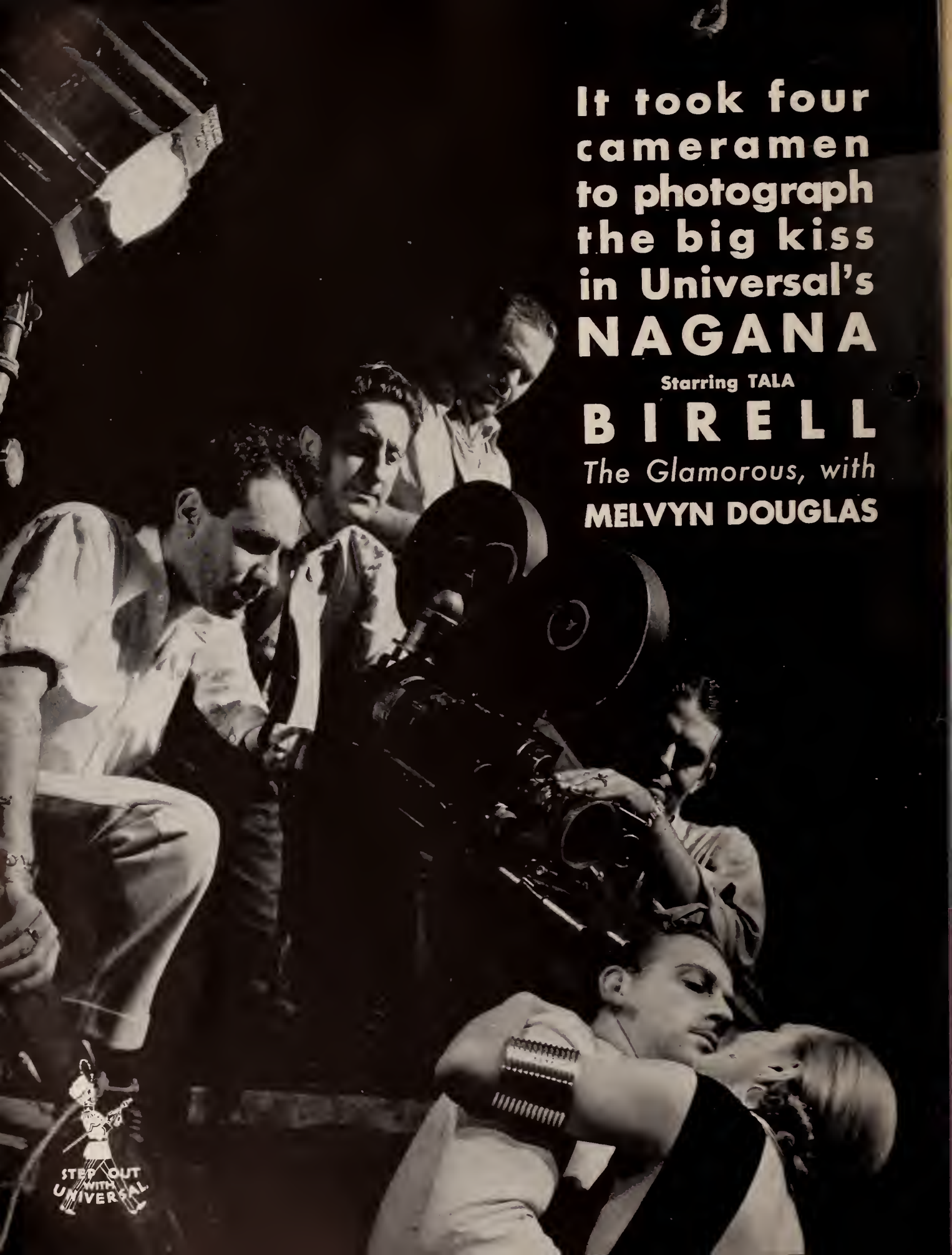


UNIVERSAL WEEKLY

VOL. 31 NO. 25 DEC. 3, 1932


It took four cameramen to photograph the big kiss in Universal's
NAGANA
Starring TALA
BIRELL
The Glamorous, with
MELVYN DOUGLAS
STEP OUT WITH UNIVERSAL

This is a reproduction of the 3-col. newspaper ad direct from the campaign book. You'll find ads to fit every theatre's budget in its pages.

What if this happened to YOU?

Lovers torn asunder by the murder-lust of men who stopped at nothing to gain their ends...Two young hearts pitted against ruthless tyranny in the picture that will thrill you to the core!

with

ERIC LINDEN
SIDNEY FOX

Louis Calhern, George Meeker, Mayo Methot, Tully Marshall, Edward Arnold, Berton Churchill. From the stage hit, "Merry Go Round," by George Sklar and Albert Maltz. Produced by Carl Laemmle, Jr. Directed by Edward L. Cahn. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

IT'S SCREEN DYNAMITE!

AFRAID TO TALK

THIS IS NOT THE

No. 699 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

If you are thinking of lowering your admission prices, think again!

It is easy to lower them—terribly hard to boost them.

If you have survived to this day on your regular prices, be terribly careful that a few weeks of poor business do not panic you into a ghastly mistake.

Hundreds of theatres have tried the experiment of cutting admission prices. Many of them have succeeded in doing a good business in the number of people attending their shows, but not in dollars and cents!

Be careful not to be misled by the stock argument that "everything has come down in price, so I'd better cut my prices, too"

Don't forget that the movies have given the people more for their money than they ever got anywhere else—too much in fact.

Don't put yourself on the same plane with the merchant who has been soaking the dear public. You have never soaked him. You have always given him about 150 percent worth for his money.

TIME TO WEAKEN

Don't forget that the merchant who lowered his prices also bought for less. But now he is raising his prices! You cannot possibly buy for less, because the cost of making pictures cannot permit it.

I know that as far as Universal is concerned, there is no possible way of selling pictures to you for less money than you have paid in the past unless we cheat on the quality. That I will not do. I would rather do no business with you at all than let quality slip right now when the demand for quality pictures is the highest demand the public makes.

Every government report shows an upturn in business. No matter how slight it may be, it is still an upturn. To go through with a plan of slicing admission prices in the face of these conditions may be the greatest mistake of your business life.

If you have spoiled your public in the past by giving too great a value for the money, don't spoil them more by cutting prices and probably putting yourself into a bottomless pit!

You are selling a good show. Get what it is worth!

Carl Laemmle

SOCK!

$7,000 AT THE RITZ, *Birmingham, says Variety*

"Cleveland—'All American' sent the RKO Palace up to $23,000, or $3,000 above normal business"—M. P. Daily. "Brooklyn—'All American' looks exceptionally well for the RKO Albee, and $11,000 is the fine figure looked for"—Variety. "Pittsburgh—'All American' should gather in a neat $10,000 (Warner Theatre)"—Variety. "Minneapolis—Did a very neat $15,000 at the RKO Orpheum"—M. P. Daily, Etc., Etc.

With RICHARD ARLEN, Andy Devine, James Gleason, Gloria Stuart, John Darrow, Merna Kennedy; The 1931 All American Football Team. Story by Richard Schayer and Dale Van Every. Produced by Carl Laemmle, Jr. Arranged by Christy Walsh. Directed by Russell Mack. Presented by Carl Laemmle.

The ALL AMERICAN

NOTE

¶ *When you reach page 16, you will probably think something went wrong with our excellent printer. Don't fool yourself. The printer is all right, and so is this ad of "The Mummy." Turn the page around so that page 16 is uppermost. That is the way to get the kick out of this two page ad. But don't stop with that. Just as it stands, it is an extra advance card for your theatre. Your house artist can make a swell pictorial lobby display out of this by the proper coloring. We suggest green. Remember to hold the left side up when you reach page 16.*

¶ *On page 10, you will see an unusual picture of Tala Birell's back and an unusual offer. We are willing to give five dollars to the exhibitor who sends in the best caption for this picture. Caption limited to fifteen words, and the answers must be in the office of the Editor of the Weekly by December 24th. No one but exhibitors or exhibitors' exploitation men need enter this contest.*

¶ *This week on page 12, we announced the Carl Laemmle twenty-seventh anniversary celebration. This is one of the landmarks of the moving picture business. It is one of those occasions which has become part and parcel of the moving picture business.*

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

Published weekly by the Motion Picture Weekly Publishing Company, 730 Fifth Avenue, New York City.

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Vol. 31 Dec. 3, 1932 No. 25

John Hix Flies Home Again With New Syndicate Contract

LAST week John Hix flew to New York to negotiate a new newspaper syndicate contract, to place his latest "Strange As It Seems" book on the market and to arrange for the marketing of a jig-saw puzzle. He was accompanied by his brother, Ernest Hix. By Monday they had accomplished all they came to New York to do. By the same United Air Line which brought them, they flew back to California, arriving there Wednesday night, ready to start on a new years' series of newspaper cartoons and moving picture releases of "Strange As It Seems."

While he was in New York, John Hix was contracted by Universal to make a series of cartoons illustrating his moving picture releases, twelve of which will be made for Universal next year as in the previous years.

Universal is particularly proud of No. 24 of "Strange As It Seems." This issue describes a unique observatory with a ten and a half inch reflecting telescope; a unique cannery for farm products at Grant's Pass, Oregon; the famous Black Guard of Africa, one of the finest fighting units in the world; the unique labyrinth of underground caverns where Mr. Forrestierre raises oranges in a ten acre underground grove; and the queer community in southern Pennsylvania where the inhabitants live as people did two hundred years ago on this continent.

Captain Roscoe Fawcett, Editor of "Screen Play," in the December issue of that magazine, makes the following comment in his editorial columns:

. . . "*JIM TULLY: 'LAUGHTER IN HELL,' the title of your newest effort, is my idea of the most vivid, expressive handle ever conceived for a picture... IRENE DUNNE: Congratulations on your excellent portrayal in 'BACK STREET.' It's one of the season's choice bits . . .*"

Thanks, Captain. "Laughter in Hell" is not only a great "handle," it's a great "pitcher," too.

Scene in the great assembly hall of the Willy Pogany-built Egyptian Temple in Karloff's picture, "The Mummy"

Hollywood Herald Calls "The Mummy" Gripping

Reprinted from the Hollywood Herald of November 26.

USING the mystery and the melodrama surrounding the archaeological discoveries in ancient Egypt for a background, Universal has made a gripping melodramatic romance and one of the best of Boris Karloff's starring pictures in "The Mummy." It has most of the thrills of the "shock" pictures which were so recently in vogue, without the gruesomeness of that cycle. And it has been so well done that despite the fact of a mummy coming to life, reincarnation and other highly improbable doings, it becomes quite fascinating reality.

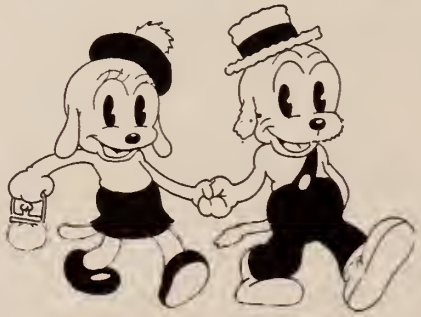
The picture also heralds two important events among the personnel of the Laemmle lot. After serving a long apprenticeship on the "programmers" and horse operas, Stanley Bergerman steps in as the associate producer of an important feature. It is a splendid beginning for Mr. Bergerman; looks as though he had won his production spurs. The other is the direction of one of the world's foremost cinematographers, Karl Freund. Mr. Freund has directed in Europe. Fox still has in its secret archives, for some unaccountable reason, a silent picture he made in Berlin, called "Symphony of a City." But with "The Mummy" Mr. Freund steps from behind the Bell & Howell and does both an artistic and practical job of motion picture direction, proving that he has a keen knowledge of both dramatic and cinematic values. Let's have some more of Mr. Freund, the director.

The story by Nina Wilcox Putnam and Richard Schayer dwells upon the eternal curse of those who would disturb the ancient Egyptians in their tombs; upon the recovery of the formula by which Osiris restored life to the dead, and the reincarnation of an ancient princess in a modern girl, half English and half Egyptian. Translating the life-giving formula, an archaeological assistant unwittingly restores life to "Im-ho-tep," buried alive for his transgressions against the Egyptian deities 3700 years ago. The Mummy finds the reincarnation of the princess with whom he was in love, whom he had tried to restore to life by the magic formula. It is all very exciting and, as we said, quite realistic.

Karloff does another of his unique characterizations as the Mummy. Pursuing a romance which has lain in a sarcophagus for thirty-seven centuries, he is weird but highly fascinating. For once, at least, Zita Johann is admirably cast as the modern girl in whom Im-ho-tep discovers the reincarnation of his age-old love. Arthur Byron, Edward Van Sloan, Bramwell Fletcher, Noble Johnson, Leonard Mudi are among those to contribute excellent supporting performances. It is too bad Fletcher did not play the romantic lead instead of David Manners. He has only a bit, as the young assistant archaeologist who starts all the

(Continued on page 7)

OSWALD
The Lucky Rabbit



The Star Who Always Satisfies

Clyde Beatty, the world's most famous wild animal trainer and Nero the lion which almost killed him last year.

"The Big Cage" Ready to Start

CLYDE BEATTY and his animals have arrived at Universal City. The forty-three ferocious beasts have gone into quarters in the rebuilt zoo where the "Nagana" animals were quartered. They are right at home. It is much warmer in Universal City than in Peru, Ind., where the animals have been in winter quarters. The picture is scheduled to go into production this week with Andy Devine and Vince Barnett already scheduled and the rest of the cast to be picked this week.

The first practical demonstration of Carl Laemmle, Jr.'s recently announced policy of minimized dialogue in screen productions will occur in "The Big Cage." In this unique film dialogue will be restricted to an absolute minimum. Most of the picture will be devoted to constant action where interruption by spoken words would only tend to retard screen interest. "The Big Cage," and screenplays whose interest depends upon action, and unique locale or theme, Laemmle believes to be what the public now prefers to replace sophisticated drawing room fare laden with equally sophisticated dialogue.

"The Big Cage" will likewise mark a departure in the popular fashion of animal films, taking the human side of the argument and showing how the intelligence and will of man forces obedience of the most savage inhabitants of the jungle. Beatty's colorful life and methods, and the dangers and thrills of his odd occupation will supply the action for its reels.

Beatty's flimsy weapon, the chair, with which he protects himself from the onslaughts of the angry beasts has enabled him to keep himself intact throughout the most spectacular animal training career yet recorded. The youngest important trainer, Beatty remains the only man who has worked beasts of opposite sex in the same ring; the only man who has been able to make the ferocious black panther go through his paces for an audience; and the only man who has ever formed an animal act with lions and leopards together.

(Continued from page 6)

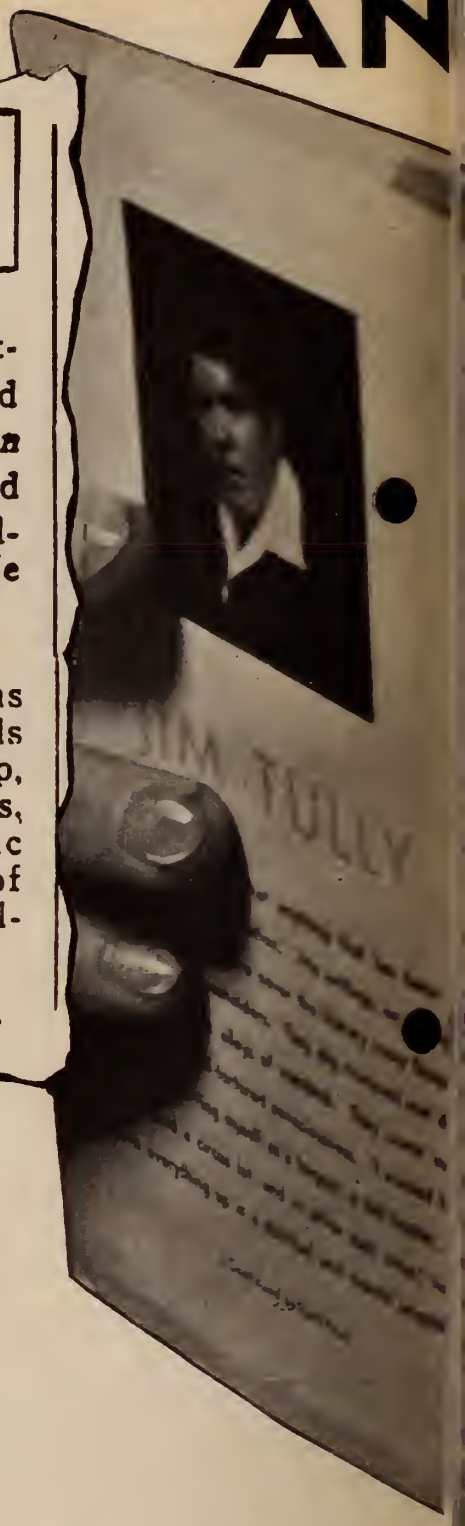
trouble and goes mad with the ancient curse upon him, but it is magnificent. Manners plays too stiffly.

John Balderston's screen play manages to keep a rather static story moving beautifully. Willy Pogany's sets are strikingly appropriate, both modern and ancient. It was a wise thought to have an artist like Pogany do this production. Charles Stumar's lighting and photography do much to enhance the eerie qualities of the production.

POOCH THE PUP

He Peps' Em Up

"AN



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A Number of Things

By Charles Hanson Towne

ALL the elements that go into the writing of a popular book have found their way into Jim Tully's *"Laughter in Hell"* (A. and C. Boni). The escaped convict, no matter what his crime, is always an appealing figure. He is a safe bet for sympathy.

• • • • • • •

It is all as melodramatic and swift as it could possibly be, but somehow it holds you, drives you on. Mr. Tully has a sharp, staccato style, and he never wastes words. An excellent talkie is here. The idyllic love story will please and the cruelties of the prison camp will thrill the thirsty multitude.

* * *

THE Christopher Robin verses of A

Above is a reproduction of clipping from Charles Hanson Towne's review of the novel, which appeared on the widely-read "opposite editorial" page of the New York American of November 22, 1932.

Right NOW while the book is at its height—you get the picture!

With PAT O'BRIEN, MERNA KENNEDY, BERTON CHURCHILL, GLORIA STUART, TOM BROWN. Produced by Carl Laemmle, Jr. Directed by Edward Cahn. Presented by Carl Laemmle. A UNIVERSAL PICTURE.

EXCELLENT TALKIE IS HERE"

Says Charles Hanson Towne, in the N. Y. American Book Review

PRODUCTION REACHES PEAK AT UNIVERSAL CITY

Six pictures to go before the cameras in the studios next week, while three now in work will be completed.

PRODUCTION activity at Universal City will assume peak proportions next week when, in addition to the three features now in work, six brand new screenplays are scheduled to be placed before the cameras by Carl Laemmle, Jr. The giant sound stages will be crowded to capacity.

First on the impressive list is "The Big Cage," a story by Edward Anthony which will star Clyde Beatty, world's greatest wild animal trainer. Three other writers have a hand also in this story. They are Dale Van Every, who has just signed a new contract at Universal City as assistant scenario head, Ferdinand de Reyher and Clarence Marks. The book, by Edward Anthony, will appear in March.

Beatty arrived at Universal City Friday with forty odd lions and tigers from the winter quarters of Barnum & Bailey and Hagenbach-Wallace shows at Peru, Indiana. Beatty will put these denizens of the jungle through their paces before the cameras under the direction of Kurt Neuman. Andy Devine and Vince Barnett are included in the large supporting cast.

Thoroughly pepped up after two months in New York, Director John Stahl will begin work on "Only Yesterday," based on the Frederick Lewis Allen best seller with dialogue by William Hurlbut, noted Broadway playwright who accompanied Stahl to Universal City from New York last week. Stahl was assisted on the story, which was developed in Charles Beahan's office by Arthur Richman and George O'Neill. The director is now engaged in selecting a suitable cast.

The Third New Picture

Laemmle, Jr. announced yesterday that Donald Cook, Berton Churchill and Russell Gleason had been added to the cast of "Private Jones," the Richard Schayer story which will co-feature Lee Tracy and Gloria Stuart, Russell Mack directing, to go into production next week.

Work on "Black Pearls" will be resumed at the studio within a few days. Irvin Willat returned from Tahiti last week where he has spent four months getting atmospheric shots for the South Sea Island drama.

Instead of the usual "Cohens and Kelleys" feature, George Sidney and Charlie Murray are to resume work at Universal City in a feature entitled "Salt Air," by Homer Croy and Vernon Smith. Of late the comics have been appearing in a Los Angeles stage production of "Abie's Irish Rose."

Preparations are being rushed also on the sixth picture, "Exile Express." A star and a big director are already engaged but no announcement will be made until next week.

To Finish This Week

Camera work on "Destination Unknown," which Tay Garnett is directing with a cast including Pat O'Brien, Ralph Bellamy, Betty Compson, Alan Hale, and Noel Madison; "They Just Had to Get Married," co-starring Zasu Pitts and Slim Summerville, and "Terror Trail," the new Tom Mix feature, will be concluded early next week.

$5.00 FOR A CAPTION

FIVE DOLLARS FOR A CAPTION

THE above back belongs to Tala Birell, who is starred in "Nagana" with Melvyn Douglas. We want a caption for this picture. We are willing to pay Five Dollars ($5.00) for it. Answers must be received by the Editor of the Weekly at its publication office, 730 Fifth Avenue, New York by noon or before, of December 24th. Caption may be any length up to fifteen words. No employee of Universal Pictures Corporation eligible. If we can't decide which caption is best we will give the full amount to the best two. Fair enough?

2 WEEKS AT THE RIALTO THEATRE, N.Y.

—and doing big business everywhere else it plays!

•

KARLOFF

with CHARLES

LAUGHTON

and MELVYN

DOUGLAS

With GLORIA STUART, LILLIAN BOND and many others. Produced by Carl Laemmle, Jr. Directed by JAMES WHALE. Presented by Carl Laemmle.

OLD DARK HOUSE

Carl Laemmle 27th Anniversary Celebration

YOUNG as this business is, it has created a few traditions and ideals. No business can amount to anything without them. One of these traditions is the annual celebration of the Carl Laemmle anniversary. On February 24th in 1906, Carl Laemmle opened a two hundred seat theatre on Milwaukee Avenue in Chicago. It was a momentous occasion. It was a courageous one, too. Into that little White Front Theatre not only went all of the money that Carl Laemmle had saved up in his lifetime, but every hope he had of earning a place for himself in the greater business world and of earning a competency for his wife and children.

But more than hope and more than money went into that theatre: sound business, sense, wise forethought, a proper appreciation of economy, unlimited energy and application, and a courage beyond compare. It is this combination which every element in the moving picture business is glad to celebrate when February of each year rolls around. Each succeeding February is a new and greater milestone in this truly marvelous career of Carl Laemmle, the immigrant boy who not only carved out a fortune for himself in the New World, but kept his seat firmly in the saddle and his company safely intact, his credit, his reputation for fair dealing and his good name proud by-words in this business. Carl Laemmle is still the only pioneer of that far-off day who is still the active head of the company he founded and by the forethought of his courage and ingenuity has brought to greatness.

And So We Celebrate

For these reasons, it is meet and fitting that exhibitors and distributors alike should join in celebrating Carl Laemmle's twenty-seventh anniversary. It was decided yesterday that the period for this celebration should extend from January 2 t[illegible] February 28. Plans for this celebration are now being formulated and will be announced in succeeding issues of the Universal Weekly. Ample opportunity will be given to exhibitors to book Universal pictures in these two months and every effort will be made to book pictures during that period which will be the kind of money-making pictures for which every moving picture exhibitor is thankful to Carl Laemmle and to Carl Laemmle, Jr., the production chief at Universal City.

Last year "Frankenstein" was the outstanding money picture of the year for hundreds and hundreds of exhibitors. Undoubtedly "The Mummy" will take its place in the cycle of money pictures of this season. It is also fairly certain that "Nagana," Tala Birell's first starring picture, will be released within the same period, but other releases have not as yet been definitely set.

Each issue of he Universal Weekly will contain the latest news in regard to Carl Laemmle's Twenty-seventh Anniversary Celebration during January and February.

This early announcement is made so that exhibitors will be in the best possible position to help celebrate. For this anniversary is peculiarly an exhibitors' celebration. And it is so this year more than ever before.

"THE U PEOPLE HAVE THE KNACK"

Oddities in the day's news are often more interesting than world events. But they must be handled interestingly.

Variety says:—"It is weekly being proven that the U people have the knack of getting the type of oddities which have always gone over big with Luxer clientele."

That's just one reason why it is the

SMARTEST AND FASTEST GROWING NEWSREEL IN THE PICTURE BUSINESS!

Another extremely important reason is GRAHAM McNAMEE, the National Broadcasting Company's ace of all broadcasting aces!

Sam, Sam The Newsreel Man
(Whose nose knows news.)

Dr. Arnold Fanck, leader of the "S.O.S. Iceberg" expedition, who originally conceived the idea to produce a drama in the Arctic regions.

Max Holsboer, ski expert and actor, who takes an important part in the Greenland production. He is a famous bear hunter.

This polar bear, looking in amazement at the camera's eye, poses docilely for his portrait. Although not one of the hired cast of "S.O.S. Iceberg," he performs very well.

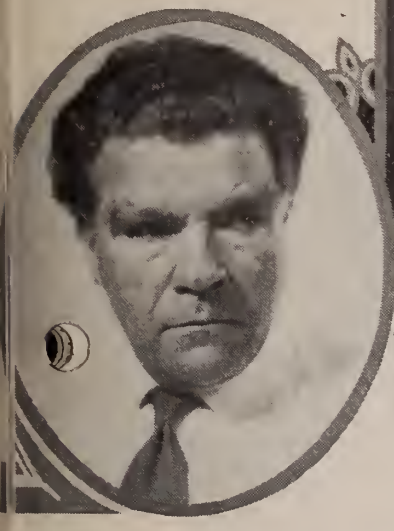
Ernst Udet, famous German war ace and stunt flyer, a member of the Fanck-Universal expedition and a prominent member of the cast.

HEROES ALL: PERSONNEL OF "SOS ICE-

AS the "S.O.S. Iceberg" expedition of thirty-eight hardy souls launched itself into the Arctic Sea, to face hardship, bitter cold, treachery of wind, wave, rock and the ice, it is well to pause for a moment and consider the makeup of this remarkable film expedition. For six months, Dr. Arnold Fanck, its leader, considered the qualifications of the most daring actors of Europe and America. Naturally, he knew more of the qualifications of Europeans than of American or English players. Everyone who was chosen was selected as the best qualified for that particular role. The sagacious and painstaking leader has had no reason to change his opinion of his selections since the return of the expedition.

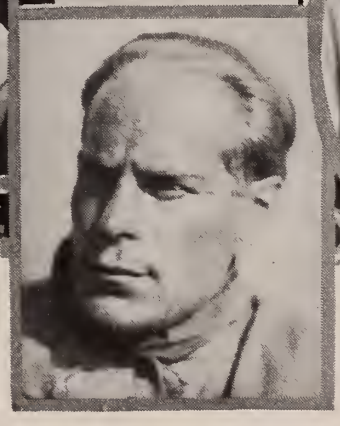
First of all, the actors. Miss Leni Riefenstahl, the beautiful, talented actress and dancer, famous throughout Europe, was selected as the leading lady of "S.O.S. Iceberg." Miss Riefenstahl, although but twenty-five years of age, has had a most interesting and colorful career. In addition to acting on stage and films, and gaining fame as a solo dancer, she is also a director of films. Her latest effort in this direction was "The Blue Light," a picture produced entirely under her direction, which she sponsored and financed, and produced entirely in the region of the Alps. The picture recently had its premiere in London and was praised widely. Leni Riefenstahl appeared for Universal two years ago in "The White Hell of Pitz Palu," an amazingly beau-

Franz Schriek, assistant stunt flyer to Ernest Udet, down in the Arctic. From this perilous position he was rescued hours later by the indefatigable Udet, the greatest flyer in the world today. Just an incident.



Gibson Gowland, noted character actor, who has appeared in many American productions, now a member of the Greenland expedition.

Leni Riefenstahl, famous Continental star, who braved the dangers of the icy Arctic to appear in the leading feminine role in S.O.S. Iceberg."



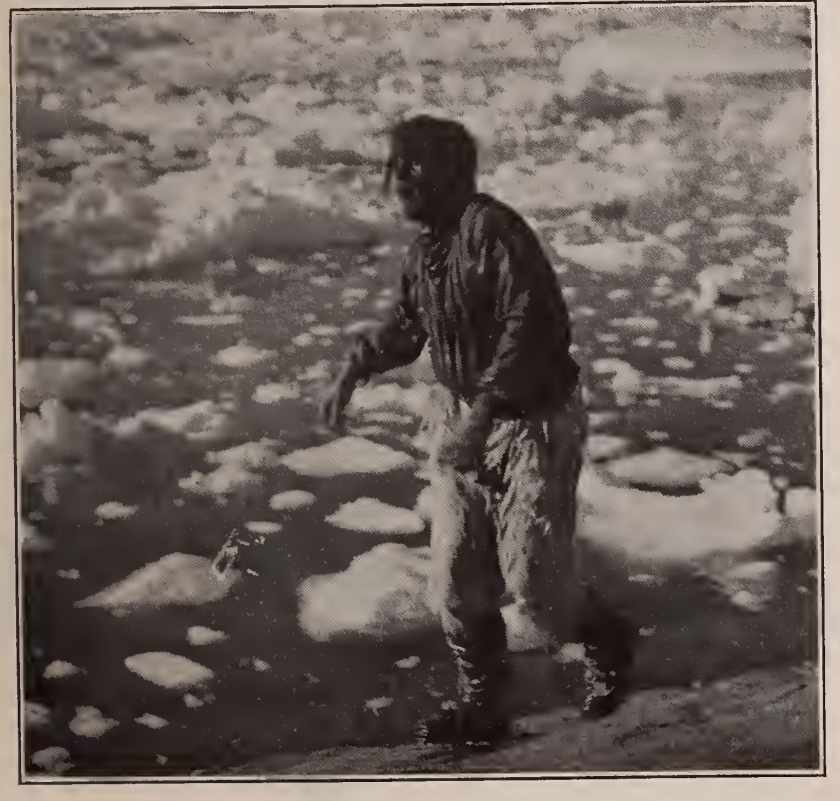
Sepp Rist, noted European film actor, has the leading male role opposite Leni Riefenstahl in "S.O.S. Iceberg." He is one of the brave band who accompanied Dr. Fanck.

Walter Riml and Gustav Lantschner, two young members of the "S.O.S. Iceberg" expeditionary company, who play important roles.

BERG" EXPEDITION CAREFULLY CHOSEN

tiful epic of the Swiss Alps, directed also by Dr. Fanck.

Ernst Udet, who has been selected for a leading part in "S.O.S. Iceberg," appeared with Miss Riefenstahl also in "The White Hell." He is one of the greatest aviators of all time, next to the late Baron von Richthofen the most famous ace of Germany. He has taken his plane, the "Motte," along to Greenland with him, to use in scenes of "S.O.S. Iceberg," where he will soar gracefully above the glistening gigantic icebergs.



Sepp Rist, leading man of the thrilling film, "S.O.S. Iceberg," emerging from a swim across the ice-filled fjord back of him. This was one of the first scenes shot in Greenland.

Sepp Rist, well known German leading man, was chosen to play opposite Miss Riefenstahl, while Walter Riml, a famous comedian, widely known throughout the European continent, also has one of the important roles in "S.O.S. Iceberg." Dr. Fanck turned to America, however, for his leading character actor, and chose Gibson Gowland, one of the most finished and versatile actors on the screen, a thorough trouper, conscientious and utterly dependable, in short, an ideal selection. Gowland, who is English by birth, has been on the American screen for years. He is well known for his roles in the von Stroheim pictures, "Greed," and "Blind Husbands," in "Hell's Harbor," "Mysterious Island," "The Sea Bat," and "The Doomed Battalion." These actors, with the addition of Dr. Max Holsboer, an expert skiier, and Gustav Lantschner, form the dramatic personnel of "S.O.S. Iceberg."

(Continued on page 18)

UNIVERSAL Has Done
The Different Again!
KARLOFF
THE UNCANNY in
The
MUMMY

"AIR MAIL" TAKES FIRST PLACE AMONG

It's Tensely Told to Whirl of Propellers

By Carol Frink

There is always a fascination about air pictures, and the movies have turned out some remarkable ones indeed. The expensive and sensational "Hell's Angels" is still remembered as an air epic hard to top. "Flight," with Jack Holt, Ralph Graves and Lila Lee, was another topnotcher. But they'll all have to take second place now that "Air Mail" has been released. It's the last word in air stuff.

Maybe you've heard the drone of a mail plane overhead on dark and stormy nights and wondered what the poor devil up there was thinking about as he went his lonely and dangerous way. You'll find out when you see "Air Mail," and you'll understand as you never did before what the air mail stamps on your letters really means.

(*Continued from page 15*)

The technicians, scientific experts, flyers, cameramen and hunters form another important part of the expedition. The entire expedition, of course, is under the protectorate of Dr. Knud Rasmussen, the greatest living Polar explorer, and he went along with them. Hans Schneeberger and Richard Angst, two of the best cameramen of Europe, were selected for the actual filming of the picture. The stills are to be made by Ferdinand Vogel, photographer. The assistant cameramen are Walter Traut and Luggi Foeger, while the sound engineers are Zoltan Kagel and Charles Metain. Ernst Udet is assisted in his flying stunts by Franz Schriek.

Dr. Fanck selected as his chief technical advisors Dr. Fritz Loewe and Dr. Ernst Sorge, noted explorers, who were with the famous Wegener expedition. In addition to assisting Dr. Fanck they will continue their scientific investigations. Dr. Fanck's assistant director is Werner Klingler, and his script girl and secretary, Miss Elizabeth Kind.

The Chicago Herald and Examiner, from which this review by Carol Frink is reprinted, by permission, calls "Air Mail" the "Covered Wagon" of aviation films.

The tradition by which these lads live and work, that "the mail must go through," is as demanding as that of the theater, that no matter what happens to individuals involved, "the show must go on." The first thing a pilot thinks of after a crack-up (if he isn't quite beyond thinking, of course) is the protection of his precious charge, the mail.

There is plenty of tragedy in "Air Mail," but there is also good humor and plenty of laughs. It is tensely told to the tune of whirring propellers and packs a punch in every foot. Ralph Bellamy, as Mike and Pat O'Brien as Duke, give splendid performances. Slim Summerville, Gloria Stuart, Lillian Bond and Leslie Fenton are others whose work stands out in this film.

"AIR MAIL"

Chicago Daily News
November 5
By Clark Rodenbach

You'll never accuse the post office department of profiteering on air-mail postage after watching the hair-raising efforts of Uncle Samuel's aerial letter-carriers in Universal's latest feature, this week at the Palace. On the contrary, you'll agree that you're getting a big 8 cents' worth for the ounce of love-and-kiss to the little woman back home.

"Air Mail" will please that vast audience that likes a lot of action with its pictures, together with some novelty of theme. There have been flying films aplenty, but this is the first we can remember that treats of this nonmilitary phase of aviation. After watching this one you wonder why it wasn't conceived before. There is no doubt that peace hath its victories even as war.

Ralph Bellamy, Pat O'Brien, Russell Hopton and other airmen of the mail service have foes other than German Fokkers, but foes equally dangerous and deadly. They must battle wind and rain and snow and darkness. The tradition of the service is not unlike that of the stage: "The mail must go on!" come hell 'n' high water.

WITH "ONCE IN A LIFETIME" MOVIE

"An Editorial from The Dayton, O., News

"Once in a Lifetime" was one of the reigning Broadway stage hits of a season or two ago. In joyous manner the play put Hollywood on the pan for the traditional extravagance, incompetence, lack of artistry and cheapness which have since brought the film capital close to the financial shoals. It showed a trio of stranded vaudeville actors storming the celluloid citadels as experts in elocution at the time when the talkies were coming in and a great many film kings and queens needed badly to be taught how to speak their lines. It showed the three impostors welcomed as geniuses and made highly successful spite of the most eccentric behavior. The most profligate with the studio funds became the highest mogul of all. It showed authors hired at fabulous salaries and left to twiddle their thumbs in luxurious offices week in and week out, wondering when a boss would show up to assign them to tasks. It devastatingly satirized, in short, every folly of filmdom.

The stage, with the natural rivalry be-

Wenner Appreciate

Universal Pictures Corp.
730 Fifth Avenue,
New York City, N. Y.

Dear Mr. Gulick:

Just a few lines of appreciation for the r turn of the famous Universal standard weekl

It certainly seems like good old times wi the return of "plenty of information."

Keep up the good work and here's wishir

he AVIATION PICTURES, Says CAROL FINK

"AIR MAIL"

Chicago Daily Tribune
November 5

By Mae Tinée

Good Morning!

That air mail stamp on your letter! What did it mean to you?

"Well, foolish QUESTION!" you answer. "It meant to me that the letter came by air mail—of COURSE!"

After you've seen the picture, "Air Mail," you're going to read a STORY into every air mail stamp you receive—and don't you forget it!

This movie tells tersely an interesting, believable story of Uncle Sam's air mail pilots. It shows them at home, at airport and aflight, and lets you into the inner lives of three men whose destinies become strangely entangled.

"AIR MAIL" PROVIDES PLENTY OF THRILLS

All the Perils of Fogs and Storms Set Forth in this Exciting Flying Movie

See "Air Mail"; It Puts Story in Every Stamp

The situation in which real personalities are revealed are presented with honesty, astuteness and a sense of dramatic value. The film has been excellently directed and cast.

The photoplay is finely staged and photographed. Much of the action was taken in and around an out of the way western airport. The scenery is fascinating and there are storms to chill your bones.

Don't miss "Air Mail"!

By DORIS ARDEN

"Come rain or snow, the mail must go"—so runs the tradition of the air-mail service. And in this film, "Air Mail," you'll find out just how they go about fulfilling that large order—and just what sort of experiences they have as a result.

It's a dramatic and suspenseful story which moves swiftly, keeps you genuinely interested with its "inside" picture of a job that's taken for granted by most of us. You'll find it ably-directed, smoothly-acted and completely convincing.

As Mike Miller, Ralph Bellamy is seen as the conscientious and able chief pilot of Desert Airport—where flyers take off for the most dangerous hop of the entire trans-continental service, across the mountains to California.

Treacherous winds, vicious storms make the flight particularly perilous just at the Christmas season when the mail is heaviest. In addition, Mike finds himself short-handed, decides to take the plane himself through a raging blizzard, in spite of a doctor's warning that his eyesight is too poor to make it safely.

The finish of the flight is disastrous—but contributes suspense to the story, allows Pilot Talbot to make a spectacular and successful rescue. Those scenes at the end will have your heart in your mouth—or you're cooler-headed than this critic!

You'll find that "Air Mail" makes satisfactory and absorbing entertainment, you'll like it because it's convincing, exciting and unusual.

AKE ANOTHER FORWARD STEP

tween the living theater and the screen, could do this. Here was one stage play, at least, which Hollywood would not film. No producer would want it; none would risk it. Yet all guesses to the contrary, here comes Hollywood with "Once in a Lifetime"

SELF KIDDING MOVIES

in pictures—not in a garbled version in no way resembling the original, but in a fairly faithful reproduction. The only major variation, it is said, is to draw a kindly concealing curtain over certain producers whose identity in the stage play was unmistakable.

The movies have long been chided by the critics, but in the last year or two they have occasionally exhibited signs of the artistry for which they should be destined. It would seem that in filming "Once in a Lifetime," spite of its sarcastic jibes at the industry, they have taken another forward step. The professors have been telling us that the truly intelligent man is he with the wisdom to laugh at himself. The movies poking fun at themselves promise continued improvement of a great enteretainment and educational medium.

he Weekly

November 22nd, 1932.

ou plenty of success. "Back Street" was wonerful, as are all Universal picked productions.

Theatrically yours,
ROBERT B. WENNER,
Manager, New Melrose Theatre,
Melrose, Mass.

THE WHOLE COUNTRY

AIR

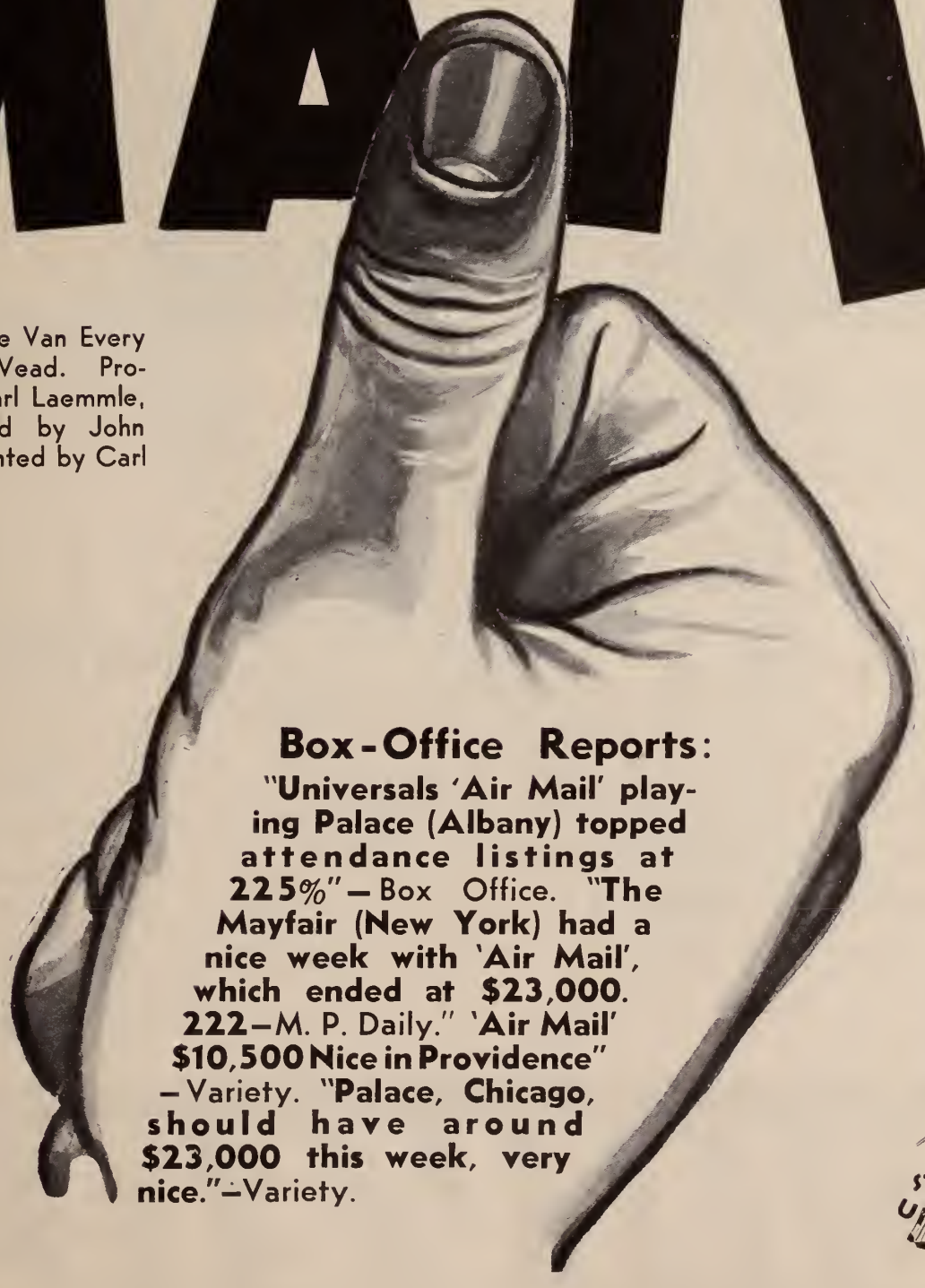
With RALPH BELLAMY, Gloria Stuart, Pat O'-Brien, Slim Summerville, Lilian Bond, Russell Hopton.

Review Lines:

"Thrills enough to satisfy most rabid thrill seekers"— M. P. Herald. **"Check it as one not to be missed"**— N. Y. Daily News. **"A terrific Hit"**—Hollywood Reporter. **"It carries a real punch"**—Los Angeles Herald and Express. **"Exceptional"**—Portland News Telegram. **"An epic of the skies"**-Milwaukee Leader. **"Plenty of Thrills"**—Chicago Daily Times. **"Exciting"**—Seattle Times. **"A thriller"**—Boston American.

SAYS "THUMBS UP" ON

MAIL



Story by Dale Van Every and Frank Wead. Produced by Carl Laemmle, Jr. Directed by John Ford. Presented by Carl Laemmle.

Box-Office Reports:

"Universals 'Air Mail' playing Palace (Albany) topped attendance listings at 225%"—Box Office. **"The Mayfair (New York) had a nice week with 'Air Mail', which ended at $23,000. 222**—M. P. Daily." **'Air Mail' $10,500 Nice in Providence"**—Variety. **"Palace, Chicago, should have around $23,000 this week, very nice."**—Variety.

Stop Thinking of Short Subjects as "Fillers"...
Consider the PATRON-PULLING POWER *of—*

RADIO SHORTS

Presenting the Biggest Money Names of Radio—

MORTON DOWNEY
WALTER WINCHELL
NICK KENNEY
LOUIS SOBOL

—and scores of other stars

WARREN DOANE'S 2-REEL COMEDIES

Starring such Box-Office Favorites as-

Slim Summerville, Louise Fazenda, James Gleason, Skeets Gallagher, June Clyde, Vince Barnett, Henry Armetta and many others.

UNIVERSA

OSWALD
The Lucky Rabbit Cartoons

•

POOCH
The Pup Cartoons

UNIVERSAL BREVITIES

•

The greatest single reel on the market. Full color novelties tied up with the widely syndicated drawings by John Hix—

STRANGE AS IT SEEMS

L SHORTS

To Help YOU!

Universal gives you every possible help to put over serials in a big way. Besides the great advance ads, there are available two-col. and one-col. ads on EACH EPISODE. These can be used in making your own heralds, as slugs in your regular ads and in dozens of other ways. Get your copy of the great campaign book NOW and plan for TWELVE PROFIT WEEKS.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

CHANGE OF PACE MAKES FOR MORE SUCCESSFUL CAMPAIGNS!

CHANGE OF PACE! Every sporting man knows what that means. With it, losing football teams have switched to a winning streak! Prize ring scrappers have turned defeat into victory! And many a showman has turned what would have been only a fair week into a big profit engagement!

CHANGE OF PACE is just as important in a showmanship campaign as it is in sports. And, as in sports, it must be carefully studied and carefully executed!

Review what you have been doing recently to put your pictures over. Have you slowly but surely swung into a regular routine of operation? You take so much space in the newspaper. You put out so many billboards. You spend a certain amount on your lobby front. Week after week the same thing? Never a change—never trying something new? Just running along at a regular level for good pictures—poor pictures—and even fine pictures? What to do about it?

What you need is a change of pace in your campaigns! You have not used a letter on your mailing list in over a year? Try it. Being unusual for you it will get unusual results. You have not used 24 sheet stands for six months? Maybe they are just what you need to slam a good picture over! You have not used smash space in the newspapers, even on the big ones? Try it—maybe your patrons won't believe they are big unless you shout about them this way! It's been a long time since you have had good window tie-ups in the big stores? Maybe the time is ripe to attract extra attention for your shows this way!

You cannot try everything every week. But you can change your pace from time to time. Each time you change, you attract new people to your theatre, for different type advertising appeals to different type people.

Each time you change your pace you insure getting extra attention for your shows. Just put a modest extra sum of money in your lobby decoration one week and see the enormous amount of attention the picture you are advertising in this fashion gets. Every change awakes new interest. Every change excites a new ticket buying urge in great numbers of people.

Do not get into a rut in your advertising and exploitation. Vary it regularly. Change your pace to bring in the change! J. W.

NEW YORK MAYFAIR'S IMPRESSIVE LOBBY

Bob Sisk and Terry Turner of RKO are responsible for this impressive lobby arrangement at the RKO Mayfair Theatre, New York, for the Broadway run of "Air Mail." The airplane motor used with the title had red sparking lights in cylinders to attract attention. Note how the base of the title represents the wings of a 'plane.

N. Y.'s Big "Air Mail" Flash

Full view of the Mayfair "Air Mail" front. Note the practical, full sized 'plane suspended so that it swung around the corner of the building just under the big sign. A concealed motor kept the propeller twirling, adding realism to the display.

"AIR MAIL" EDITORIALS

HERE'S a tip you can use to get some extra publicity for your "Air Mail" engagement. Invite the local newspaper editors to see the picture, because you believe the picture worthy of editorial comment due to the important part it plays in making the public air minded. It brings to the attention of all who see it the great sacrifices of the men who see that "the mail must go through." Editorials should play up the fine record of flight miles covered by the mail, etc.

HAVE YOU SENT YOURS?

This Showmanship Section is made possible only through the cooperation of Exhibitors who believe that they can profit from other showmen's experience, and are willing to offer their share of ideas in return for whatever benefit they may get in reading these pages.

Why not send in YOUR campaigns? Perhaps they are worthy of the UNIVERSAL WEEKLY CERTIFICATE OF MERIT. Maybe they will help a brother showman. Address this material to THE SHOWMANSHIP EDITOR—UNIVERSAL WEEKLY, 730 Fifth Ave., N. Y. C.

SHOWMEN RECOGNIZE GREAT VALUE OF ADVANCE LOBBY DISPLAYS

Impressive Lobby Display

Giant Shadow Box Gives Downtown Big Lobby Flash

FOR a three weeks' advance display in his lobby, Walter Norris, manager of the RKO Downtown Theatre, Detroit, Mich., designed the giant shadow box, 24 feet across and 18 feet high, shown above. A red velvet drop was used as a background for the cut-out heads of the stars looking down at the blazing plane. This scene of the crack-up was painted in vivid colors and lighted with special foots placed behind the title panel, suffusing the whole with a warm, rich glow.

A CO-OP CONTEST AD

A fine Co-op ad page placed by Herbert Sobottka, of the Orpheum Theatre, Seattle, Wash. It offers tickets for "The All American" to readers correctly naming the Washington University football players featured in the various ads.

Moss Gets Record Making Plane For Lobby Display

R. L. MOSS, manager of the RKO Hill Street Theatre, Los Angeles, Calif., cashed in on headline news for "Air Mail" when he exhibited a replica of Roscoe Turner's plane which had just completed a record breaking coast to coast trip. He surrounded the plane with aeronautical instruments and equipment. Appropriate copy tied the display to "Air Mail."

Moss arranged for daily announcements of his engagement of "Air Mail" over a public address system at the local air port during an endurance test flight. He invited all pilots and mechanics of the metropolitan area to attend a "Pilot's Night." Heralds were distributed at Olympic Stadium during Saturday's football game. Ken McGaffey, publicity manager for the theatre, and Ben Westland, Universal exploiteer, assisted.

CONTEST DODGER

Gus Lampe of the Eckel Theatre, Syracuse, N. Y., put out these Karloff drawing contest dodgers for his campaign on "The Old Dark House." A good idea if the newspaper is unable to handle it for you. The mat is a stock "U" exploitation accessory.

Karloff Winks In Chi Lobby

FOR advance display on "The Old Dark House" Frank Smith, manager of the Palace Theatre, Chicago, utilized the entire lobby space over the theatre's mezzanine. The beaverboard mask constructed to fit was painted to represent the gables and roof of an old house, with the head and shoulders of Karloff as the mad butler, showing above the roof, his hands and arms extending along the ridgepole! Lights, equipped with flashes were placed behind the eyes to keep them blinking. The whole display was flooded with an eerie green light. This followed the suggestion in the pressbook.

Smith secured 22 book window displays. John Joseph, Chi publicity manager and Andy Sharick, Universal exploiteer assisted.

This Week's Bouquets!

Five fighting managers win UNIVERSAL WEEKLY CERTIFICATES OF MERIT this week for smart jobs of distinguished showmanship! Here they are:

JACK GOLDSTEIN, RKO publicity chief at Boston, for his great campaign on "The All American."

HALE CAVANAUGH, manager of the Orpheum Theatre, Des Moines, Iowa, for his well rounded campaign on "The Old Dark House."

LAWRENCE LEHMAN, manager of the RKO Mainstreet Theatre, Kansas City, Mo., for his smash burlesque "Hollywood Opening" for "Once in a Lifetime."

JAY GOLDEN, manager of the RKO Palace Theatre, Rochester, N. Y., for his excellent campaign on "Air Mail."

HERBERT S. SOBOTTKA, manager of the Orpheum Theatre, Seattle, Wash., for his splendid co-operative ad pages on "The All American" and "Okay America."

Congratulations, men! The Universal Weekly is happy to pick you for the award. You have accomplished some fine showmanship. Let us hear from you again soon.

There's One For You, Too!

The Universal Weekly Certificate of Merit is awarded every week to showmen displaying the best sort of showmanship ability as evidenced by campaigns submitted to us. Are YOU going to be among the next winners? Send your complete campaign report to: SHOWMANSHIP EDITOR, UNIVERSAL WEEKLY, 730 Fifth Ave., New York City.

MANY NEW IDEAS DEVELOPED FOR STRIKING "AIR MAIL" CAMPAIGNS

Baltimore Traffic Blocked While Full Size Plane Is Put On Marquee

LAWRENCE SCHANBERGER, manager of Keith's Theatre, certainly startled Baltimore when he mounted a full size aeroplane on his marquee as a flash for "Air Mail."

With the assistance of Duke Hickey, Universal exploiteer, he borrowed a two-seater Doyle 'plane with a 25 foot fuselage and a 40 foot wing spread, from the Curtis-Wright airport. The plane was trucked to the theatre and assembled on the sidewalk, eight airport mechanics and six theatre attaches spending four hours in this work and in hoisting the plane to a "nose-dive" position on the marquee. Even the local traction company co-operated by temporarily removing trolley wires which were blocking progress on the job. The stunt tied up traffic on the main street and attracted thousands to the theatre.

Great Work, Schanberger!

Think of it! An actual full sized plane hung over the marquee! That's what you see above. Accomplished by Lawrence Schanberger, manager, Keith's Theatre, Baltimore, Md.

Through co-operation of several local flying organizations Schanberger procured material for a lobby display of engines, propellers, costumes and other aviation equipment. Universal's snappy accessory helmets were distributed to children from the theatre lobby. A man in aviator's costume was used as a street ballyhoo. Another good item in Schanberger's campaign was a giant banner strung across the main street of the city. Here, also, good showmanship was put to work in the make-up of the banner by mounting a cut-out of the 24 sheet on linen, so saving art work and making a flashy looking display.

CAMPAIGN MAKES KANSAS CITY "AIR MAIL" CONSCIOUS!

LAWRENCE LEHMAN, manager RKO Mainstreet Theatre, Kansas City, Mo., made very effective tie-ups with the Kansas City Post Office through W. E. Morton, Postmaster, for his "Air Mail" campaign.

As Kansas City plays an important part in the handling of the East Coast-West Coast air mail, the local postal authorities lent every aid to make Kansas City "Air Mail" conscious.

Large tags advertising the picture and the air mail service were tied on over 1200 mail boxes by the postmen in their collecting rounds.

All postal employees with automobiles used windshield strips advertising the picture and the mail service, with some 1,000 other automobiles bearing the message around the city.

The Post Office printed up 25,000 air mail maps which were distributed through the various sub-stations to all business houses, and at the theatre to all patrons. Air-mail schedules were prominently posted in all hotels and sub-stations. Mail trucks bore the air mail cards of the post office. Demonstrations of correct air-mail mailing were given in the theatre lobby and the giant official postal air-mail map was used in the theatre lobby with an aeroplane exhibit.

PUTTING ENDORSEMENTS TO WORK!

McKIVETT GETS ENDORSEMENTS AND MAKES GOOD USE OF THEM

OWEN McKIVETT, manager of Warner's Venetian Theatre, Racine, Wisconsin, believes that endorsements worth going after are worth putting to the best possible use. And so when he secured a half dozen excellent letters from prominent local men, he arranged a series of ads 3 columns by 10 inches, each one featuring a different letter with display catch lines tying it into the picture. Two of the series are reproduced above. He also had photostatic enlargements made of the letters for display in the lobby, making the tie-up complete. It's a splendid treatment for endorsements and one worthy of your consideration when you have similar letters.

McKivett put over another always good gag when he imprinted in red the front page of a supply of one of the local dailies. A few passes made it easy to get a group of newsboys to hand them out at busy corners.

Right—This is the way McKivett imprinted the front page of the local paper for extra distribution.

Have you sent us YOUR Campaign?

TABLOID EXPLOITATION BULLETIN FOR KARLOFF IN "THE MUMMY"

IT COMES TO LIFE!

Here is a page made up especially for those enterprising theatre managers who wisely give their coming attractions far advance publicity. Such men will find in these brief remarks ample suggestions on which to build their campaign plans. Complete details will be available in the Universal pressbook for this picture.—Joe Weil.

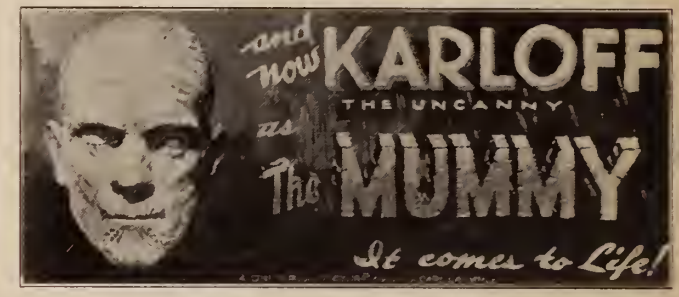
SYNOPSIS—CATCHLINES—WHAT TO PLAY UP—LOBBY—STUNTS

THE STORY IN BRIEF

An expedition in Egypt digs up the mummy of Im-Ho-Tep, once High Priest of a cult that knew the secret of raising the dead. The scroll with the secret was buried with him for his offence in loving a tabu Princess. The old magic spell is read aloud by an archeologist and the Mummy comes to life, steals it back, and escapes. Some years later, Im-Ho-Tep manages to have the tomb of his Princess exhumed and over her he reads the ancient charm. It succeeds only in bringing into his power Helen Grosvenor, beautiful reincarnation of the Princess. Explaining his love for her, the Mummy lures her to him again and again and finally tries to kill her and turn her into a mummy like himself. Her sweetheart Frank Whimple, asks a great scientist, Dr. Muller, to help her escape the mummy but without avail until a miracle intervenes, saves Helen, and crumbles the Mummy to dust.

EXPLOIT KARLOFF

Only Lon Chaney could compare with KARLOFF in his masterful delineation of fantastic roles! Exploit Karloff's make-up! Place easel frames in the lobby showing all the great make-ups KARLOFF achieved in previous pictures: and now his greatest of all—"THE MUMMY." Good for newspaper stories as well!



An eerie, fascinating head . . . tremendous title . . . swirls of weird color! A stunner of a stand! This 24 sheet for "The Mummy" has many uses. Read the item on Marquee and Lobby Front which appears below.

WHAT TO PLAY UP

Unlike "Dracula" and "Frankenstein" you must not play this up from the horror angle because it is not that kind of picture. Play it up, rather as a fantastic Karloff thriller—one of the strangest adventures known to man—a Mummy 3000 years old comes to life in this exciting story.

Play up KARLOFF, as explained in the next column. Sell the star cast: Zita Johann, David Manners, Edward Van Sloan; the writers: Nina Wilcox Putnam and Richard Schayer; the sets by Willy Pogany; and the masterful direction by Karl Freund!

DISPLAY LINES

"The Mummy!" It comes to life—to woo the girl it loves—while her sweetheart tries in vain to save her!

* * *

It comes to life! The eyelids sealed for centuries OPEN! A shrivelled, bandaged hand MOVES! The entombed IM-HO-TEP breathes and walks—after 3700 years—to seek a woman's love again!

* * *

Fascinated—yet terror-stricken as a strange power pulled her into the arms of "THE MUMMY"—a man reclaimed from the ages!

* * *

The most amazing make-up ever achieved!

OTHER SUGGESTIONS

Invite archeologists and people from local museums to showing.

* * *

Arrange tie-ups with Egyptian jewelry, clothes of Egyptian design, etc.

* * *

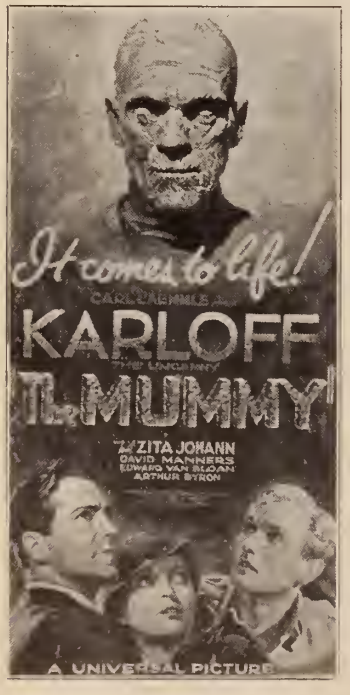
Write to students in Ancient History Classes of local high schools and colleges pointing out educational aspects.

* * *

Order extra quantities of the special Herald die-cut in the shape of a mummy case!

SHADOW-BOX

Make up a shadow-box in the shape of a mummy-case as shown. Use a cut-out or wax-figure mummy in the background. Have front covered with scrim on which appears ad copy. When red and green lights flash the mummy jumps into view. Art students can help prepare mummy.



THREE SHEET

CONTESTS

Exploitation Service Mats No. M1 and No. M2 will be available at the Exchange for a Karloff Drawing Contest and Hieroglyphic Deciphering Contest. The hieroglyphics spell out the title and will intrigue the contest fans. In addition, you can sponsor an essay contest offering passes as prizes for unusual psychic experiences.

BALLYHOO

A wax figure covered with bandages and placed on a litter will make a striking ballyhoo. Have an Egyptian slave and an explorer carry it around town. Use signs as shown. Can also be used in lobby!

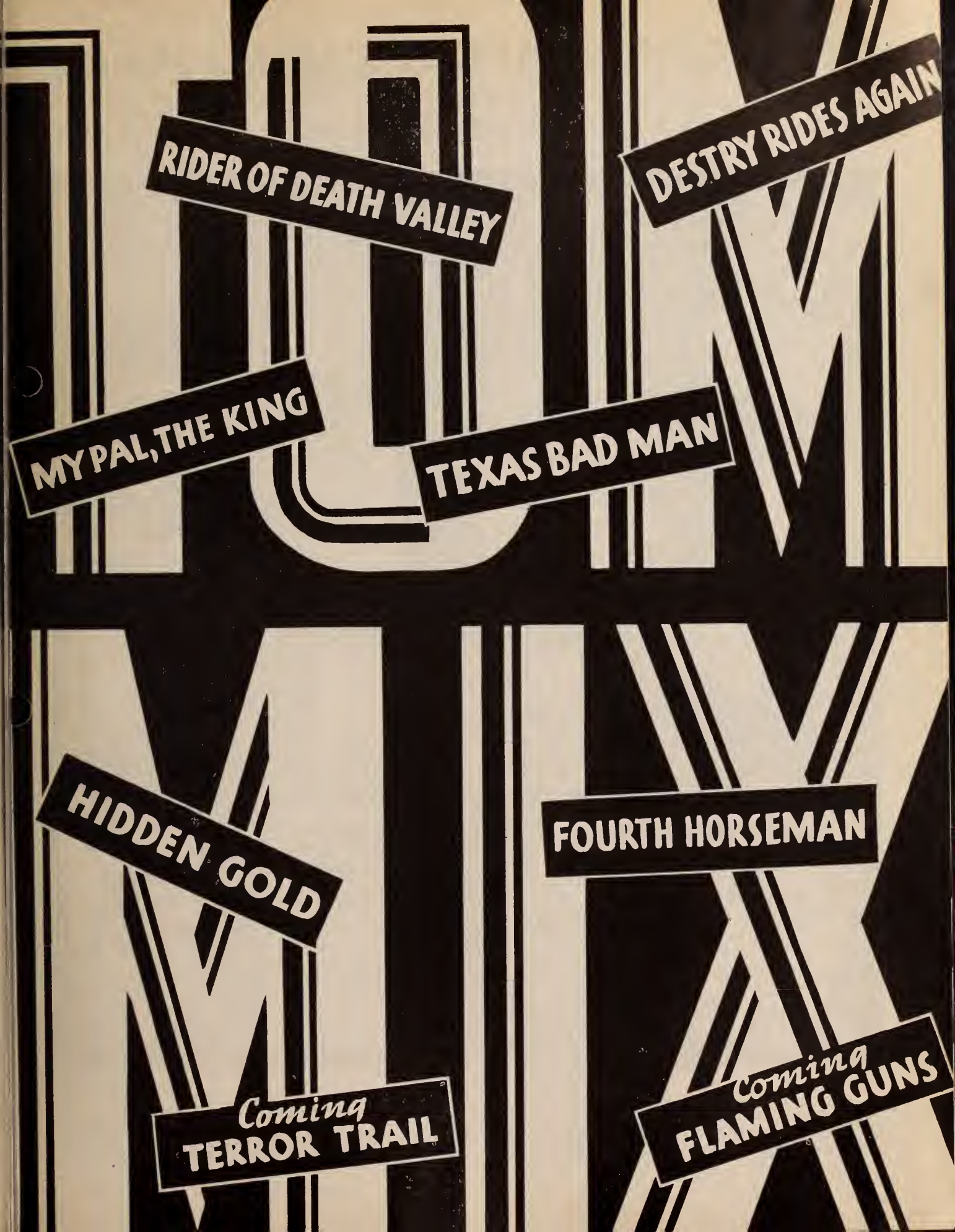
MYSTIC NOVELTY

Cardboard novelty which, when held to the light, reveals "The Mummy." C. O. D. Price with imprint, $11 per M. Order direct from: D. U. SILBERER, 609 St. Lawrence Ave., N. Y. C.

MARQUEE AND LOBBY FRONT

Cut-out the 24-sheet reproduced above for the top of your marquee. Stud the title with electric sockets for an illuminated sign and put red blinker lights behind the mummy's eyes. Get local art students to decorate your lobby in an Egyptian motif. (Co-operate with art and design schools on this.) From any local museum or college, borrow mummy cases, Egyptian relics, pottery, rocks, etc., for exhibition purposes. Be sure to protect such borrowed material with insurance. Use cut-outs of the 3 and 6 sheet shown on this page, lighting up the eyes and covering the display with a green baby spot.

THE SIX SHEET


RIDER OF DEATH VALLEY
DESTRY RIDES AGAIN
MY PAL, THE KING
TEXAS BAD MAN
HIDDEN GOLD
FOURTH HORSEMAN
Coming
TERROR TRAIL
Coming
FLAMING GUNS

GETTING THE MOST OUT of SMALL SPACE!

Some theatre managers put out fine big space opening ads but do not pay much attention to the smaller copy which precedes the opening and follows the big space through. And still, the smaller ad has to do a selling job under even greater pressure than the bigger ad. Real showmen give it their best! Here are some fine examples of attention-getting small space ads conceived by leading showmen about the country. With a single exception, they are one column ads of very limited space.

(1) RKO Orpheum Theatre, Des Moines, Iowa. (2) Rialto Theatre, Washington, D. C. (3) RKO Proctors Theatre, Newark, N. J. (4) Warners Branford Theatre, Newark. N. J. (5) Hollywood Theatre, Fort Worth, Texas. (6) RKO Mayfair Theatre, New York City. (7) RKO Ritz Theatre, Birmingham, Ala. (8) Orpheum Theatre, Portland, Oregon. (9) State Theatre, Albuquerque, New Mexico. (11) Warner Theatre, Pittsburgh, Pa. (12) St. Louis Theatre, St. Louis, Mo. (13) Downtown Theatre, Detroit, Michigan.

HEADLINES TELL THE B. O. STORY!

Back Street

(Below are headlines from Variety, Motion Picture Daily, Associated Publications and other trade papers.)

ALBANY: 'Back Street' Tops All Albany Units at 250%– KANSAS CITY: 'Back Street' Draws Heavily–NEW YORK: 'Back Street's Big $23,000 Start –OMAHA: 'Back Street' Leader with $12,500–BOSTON: 'Back Street' High–DETROIT: 'Back Street' Tops Detroit in Holdover– CHICAGO: 'Back Street' Hits $30,000 At McVickers– CINCINNATI: 'Back Street' Socko $22,000–NEWARK: 'Back Street' Smash in Newark, $11,000– DENVER: 'Back Street' Big $14,000–OKLAHOMA CITY: 'Back Street' Gets $8,000, Oklahoma Top.–

SOME FORTHCOMING UNIVERSAL PRODUCTIONS

TITLE	TYPE—AUTHOR—DIRECTOR	CAST
"THE BIG CAGE"	Circus Melodrama—Clyde Beatty and Wm. Anthony, authors. Kurt Neuman, director.	CLYDE BEATTY, Andy Devine, Vince Barnett.
"DESTINATION UNKNOWN"	Sea Drama—Jim Tully novel. Edward Cahn, director. (Title changed from "S.S. San Pedro").	PAT O'BRIEN, RALPH BELLAMY, Betty Compson, Alan Hale, Russell Hopton, Noel Madison.
"LAUGHTER IN HELL"	Drama—Jim Tully novel. Edward Cahn, director.	PAT O'BRIEN, MERNA KENNEDY, GLORIA STUART, TOM BROWN, Berton Churchill, Arthur Vinton.
"THE MUMMY"	Melodrama—Nina Wilcox Putnam and Richard Schayer, authors. Karl Freund, director. (Formerly "Cagliostro").	KARLOFF, Zita Johann, David Manners, Edward Van Sloan, Arthur Byron.
"ONLY YESTERDAY"	Drama—Book by Frederick Lewis Allen. Screenplay by John M. Stahl, Arthur Richman, George O'Neill, William Hurlbut. John M. Stahl. director.	
"PRIVATE JONES"	Drama—Richard Schayer, author. Russell Mack, director.	LEE TRACY, Gloria Stuart.
"THE REBEL"	Drama—Story by Luis Trenker. Directed by Edwin H. Knopf.	Vilma Banky, Luis Trenker, Victor Varconi.
"SALT AIR"	Comedy—Story by Homer Croy and Vernon Smith. Warren Doane, associate producer.	GEORGE SIDNEY, CHARLIE MURRAY.
"S.O.S. ICEBERG"	Epic Melodrama—Story by Frank Wead and Dr. Arnold Fanck. Direction by Dr. Arnold Fanck.	LENI RIEFENSTAHL, GIBSON GOWLAND, Sepp Rist, Ernst Udet, Walter Riml.
"THEY JUST HAD TO GET MARRIED"	Farce-Comedy — Cyril Harcourt play. Edward Ludwig, director.	SLIM SUMMERVILLE, ZASU PITTS, Veree Teasdale, Guy Kibbee, Fifi D'Orsay, Roland Young, C. Aubrey Smith.

AVAILABLE TOM MIX PRODUCTIONS

TITLE	CAST	TITLE	CAST
"DESTRY RIDES AGAIN"	TOM MIX, Claudia Dell, ZaSu Pitts, Earle Fox, Francis Ford and Tony.	"MY PAL, THE KING"	TOM MIX, Mickey Rooney, Noel Francis, James Kirkwood and Tony.
"RIDER OF DEATH VALLEY"	TOM MIX, Lois Wilson, Fred Kohler, Forrest Stanley and Tony.	"THE FOURTH HORSEMAN"	TOM MIX, Margaret Lindsay, Raymond Hatton, Fred Kohler and Tony.
"TEXAS BAD MAN"	TOM MIX, Lucille Powers, Fred Kohler and Tony.	"HIDDEN GOLD"	TOM MIX, Judith Barrie, Raymond Hatton, Donald Kirke and Tony.

FORTHCOMING TOM MIX PRODUCTIONS

TITLE	CAST	TITLE	CAST
"FLAMING GUNS" (Formerly "Oh Promise Me")	TOM MIX, Ruth Hall, William Farnum, Pee Wee Holmes, George Hackathorne, Duke Lee and Tony Junior.	"TERROR TRAIL"	TOM MIX, Naomi Judge, Raymond Hatton, Arthur Rankin, Francis MacDonald, John Sainpolis and Tony Junior.

The Team of Teams!

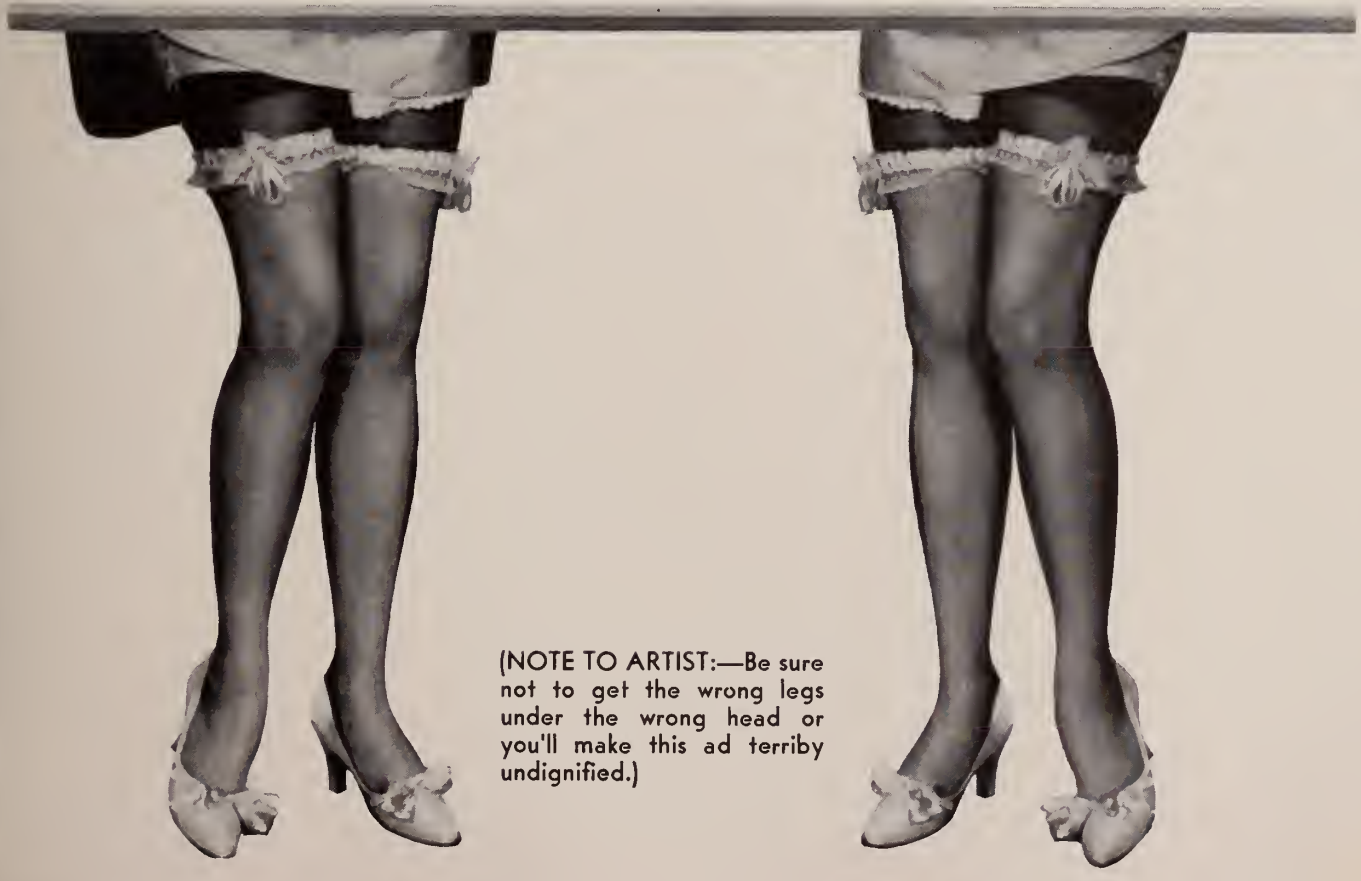
—One twitch of his funny face, and the world laughs its head off!

—One flick of her famous hands, and millions go into spasms of laughter!

SLIM SUMMERVILLE **ZASU PITTS**

With Roland Young, Guy Kibbe, Henry Armetta, Vivienne Oakland, Verree Teasdale, the madcap Fifi D'Orsay; C. Aubrey Smith, Cora Sue Collins, James Donlan in the screenplay by Gladys Lehman and H. M. Walker. Produced by Carl Laemmle, Jr. Directed by Edward Ludwig. Presented by Carl Laemmle.

THEY JUST HAD TO GET MARRIED!



(NOTE TO ARTIST:—Be sure not to get the wrong legs under the wrong head or you'll make this ad terriby undignified.)

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

Sec. 435½, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
Permit No. 949

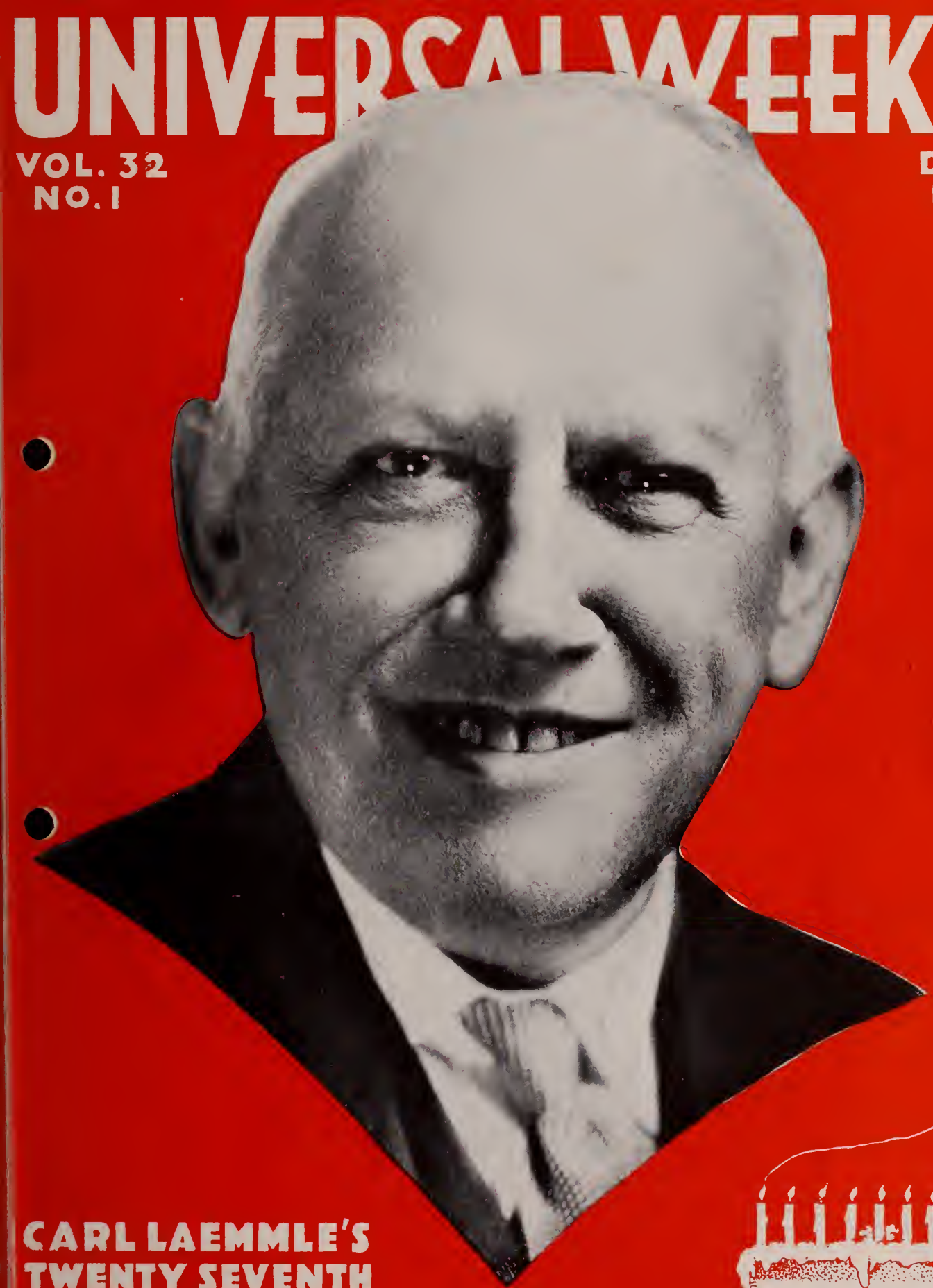
S.O.S. ICEBERG

Printed in U. S. A.

UNIVERSAL WEEKLY

VOL. 32
NO. 1

DEC. 17
1932



CARL LAEMMLE'S TWENTY SEVENTH ANNIVERSARY CELEBRATION

Twelve men and
one woman adrift
on a derelict ship!
"DESTINATION
UNKNOWN"

AIR MAIL

"The Mayfair (New York) had a nice week with 'Air Mail', which ended at $23,000."—M. P. Daily. **"Universals 'Air Mail' playing Palace (Albany) topped attendance listings at 225%"**—Box Office. **'Air Mail' $10,500 Nice in Providence"**—Variety. **"Palace, Chicago, should have around $23,000 this week, very nice."**—Variety.

●

With RALPH BELLAMY, Gloria Stuart, Pat O'Brien, Slim Summerville, Lilian Bond, Russell Hopton. Story by Dale Van Every and Frank Wead. Produced by Carl Laemmle, Jr. Directed by John Ford. Presented by Carl Laemmle. A Universal Picture.

FORWARD WITH

Will H. Hays

No. 700
Straight-from-the-Shoulder Talk
to Carl Laemmle,
President of the
Universal Picture Corporation

By

* **WILL H. HAYS**

President, Motion Picture Producers and Distributors Association.

Men made the motion picture industry. Entertainment is not a commodity, to be piled up like steel bars and counted like wagon wheels. It is linked to the men who create it,—men who work with the stuff of which dreams

*The only man except Carl Laemmle who has ever written a Straight from the Shoulder Talk

CARL LAEMMLE

are made. In that process man always will dwarf the machine.

• • •

In times that have shaken us all, Mr. Carl Laemmle has stood four-square. He has hewed his own path when there were no roads to success, and he is not afraid of obstacles on the road that has been laid. He has pioneered in an industry when there were no maps to guide him, and he knows that every forward step must lead to greater progress. So long as man-power like this exists in our ranks, so long will movie entertainment continue to rise in influence and power.

• • •

Every Anniversary of Mr. Carl Laemmle is an event, not merely because of what he has done and is doing, but because of the inspiration it offers to others. His career spells "Forward".

Put his hits to work for . . . .

YOU.

TOM MIX

in

DESTRY RIDES AGAIN

RIDER OF DEATH VALLEY

THE TEXAS BAD MAN

MY PAL, THE KING

THE FOURTH HORSEMAN

HIDDEN GOLD

FLAMING GUNS

IN EDITORIAL VEIN

¶ DID YOU KNOW CARL LAEMMLE IN THE OLD DAYS, TOO? Universal Weekly will print exhibitors' reminiscences and anecdotes. Send them in. During this period of the celebration of Carl Laemmle's twenty-seventh anniversary, the thoughts of thousands of people in the industry will go back to the old days. Only a small proportion of them can remember back as far as the time Carl Laemmle opened his little White Front Theatre in Chicago, and became a moving picture man. There must be a great many exhibitors, however, who had personal relations with Mr. Laemmle during the early part of his career, as an exhibitor, building up a little exchange system, starting the old Imp Company, and organizing the Universal.

One of the earliest contacts that Mr. Laemmle had was with F. Worthington Butts, a lithographer in Chicago. Mr. Terry Ramsaye, editor of the Motion Picture Herald, then a newspaper man in Chicago, contributes in the December 10th issue of his magazine one of the earliest contacts with Mr. Laemmle in the picture business. With his permission, we are reproducing it in an adjoining column. It illustrates just the kind of interesting personal experience that is most indicative of character and personality. This is the kind of anecdote by which men are best remembered. When and under what conditions did **you** first meet Carl Laemmle?

● ●

¶ This issue contains several expressions of congratulation from leaders of the industry. Our limited space permits only these few in this issue. During the continuance of the celebration, however, we will print a number from the hundreds which we have received following the announcement of the celebration.

From Motion Picture Herald

CARL LAEMMLE ENTERS BUSINESS

Carl Laemmle is getting ready to celebrate another anniversary, his twenty-seventh in the motion picture business. The Universal chief attaches much sentiment to these occasions.

Early in February in 1906, F. Worthington Butts, who printed Mr. Laemmle's first poster, accompanied "Uncle Carl" to the front of a little 200-seater located on Milwaukee Avenue, Chicago. The night was bitter cold and both stood for hours secretly "clocking" the customers. Mr. Laemmle had opened negotiations to purchase the theatre and he wanted to satisfy himself that he was not buying a "lemon." The crowd was large and both agreed that it was a successful property. Mr. Laemmle learned later that about two-thirds of the admissions on that night were passes.

¶ The Universal Weekly has been published ever since 1914, with the exception of two years. Every one of its issues has carried a Straight from the Shoulder Talk by Carl Laemmle. We are setting a precedent in this issue of the Universal Weekly. No one else has ever written a Straight from the Shoulder Talk but Carl Laemmle until now. This issue contains a Straight from the Sohulder Talk by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc. It will be found on pages 2 and 3 of this issue.

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

Published weekly by the Motion Picture Weekly Publishing Company, 730 Fifth Avenue, New York City.

Copyright 1932, Universal Pictures Corp. (*All rights reserved*)

Vol. 32 Dec. 17, 1932 No. 1

● ●

¶ Carl Laemmle began his moving picture career in 1906, though he had definitely determined prior to January first of that year to give up his business and throw in his lot with the pioneers who were carving out a new business, a business in which Mr. Laemmle felt that there was abundant opportunity not only for success, but for service and for usefulness.

● ●

¶ Service and fairness have been the watch-words of Carl Laemmle's business and private life. He was an instant success as an exhibitor; he had showmanship sense; he had a feeling for the proper place to economize; he had a gambler's instinct for seizing every opportunity that presented itself, and he had the courage to fight against overwhelming odds. Furthermore, he had a faculty for choosing his close associates in business which has stood him in good stead until this present day. To these close business associates, he has added the friendship of hundreds and hundreds of motion picture exhibitors who will welcome the opportunity of joining Universal in celebrating this twenty-seventh anniversary of Carl Laemmle's entrance into the moving picture business.

● ●

OH, MY!

There is no excuse for calling Rod LaRocque Monte Blue, as we did last week in a caption. With Vilma Banky playing in Universal's "The Rebel," there was every excuse for Rod to be over there, and we apologize to him.

MOTION PICTURE MAGAZINE PRINTS

Hollywood is young, as towns go—but already the second generation is coming up, and sons are beginning to rival fathers. Douglas Fairbanks, Jr., has climbed up to fame alongside his father; Creighton Chaney, son of the late lamented Lon, has just appeared in his first picture; Noah Beery is backing his son, Noah, Jr., in a series of independent pictures; William Wallace Reid, now fourteen, may soon appear on the screen, where his father, the late Wallace Reid, attained such fame.

But the most spectacular of all the sons of Hollywood fathers is Carl Laemmle, Jr., son of "Uncle Carl," founder of Universal, which was one of the first film companies. This is the story of their relationship, their tributes to one another — a great human interest story, as well as success story.

—Editor.

CARL LAEMMLE, JR., and I sat on the tree-shaded lawn of the Laemmle estate. A Sunday afternoon tea was in progress. Guests swarmed in and out of the open doors, around the pool and the sandy beach enclosing it. His father—"Uncle Carl"—moved in and out among his friends, white-haired, smiling, genial. Lew Ayres and Lola Lane, June Clyde and her husband, Dr. Fanck (the man who made "The White Hell of Pitz Palu" and will make the Greenland production for Uncle Carl) were among those present. Tala Birell, for whom the Laemmles predict a great future, was there. And fifty to a hundred others, old friends and new, professional friends, who, with Uncle Carl, are always personal friends, too.

Junior and I sat a little apart. The young man—he is only twenty-four—watched his father, and his eyes said even more than his words. His glances at his father were not self-conscious; his words were. He was sharing a story that only he and his father knew.

He said: "I can hardly talk about my father—the way I know you want me to. I'd sound almost too sentimental, I'm afraid. I'd have to use that old wheeze that he is my dearest friend and severest critic. Because that's what he is. I admire him too much for words. It's the one time when I don't believe the talkies can get the point over. The silent drama would be better.

"I have one great satisfaction about him, though. I feel sure that he has realized his life's desire. I am certain that his dreams have come true. I don't believe that can be said of many people. You know, when he first came to this country he had just fifty dollars. Not a cent more. Not a friend over here, not a contact. But you DON'T know why it was that he really wanted to come. No one does.

"HE WANTED TO SEE AN INDIAN. Back in Laupheim, Germany, where he was born and where he lived, he read a lot about the American Indian and also about cowboys and Wild West riders and Buffalo Bill. It became the dream of his youth to see these amazing persons. And so he prevailed upon his father to give him what he could —and he came.

"He landed in Chicago during the World's Fair, you know. And he saw his Indians. Then he began to look about him. He had come, ostensibly, to Make Good. He has often told me that as he walked about, sizing things up, he kept saying to himself, under his breath, 'I've GOT to be successful. I MUST be successful. I WILL be successful.'

Uncle Carl and Junior Laemmle *have made* *Movie History*

Uncle Carl helped to make the movies what they are to-day—and Junior looks as if he's going to outstrip his father. Both are tremendously successful. But the unusual thing about them is that they don't reckon success the way Hollywood does!

BY GLADYS HALL

Hollywood is young, as towns go—but already the second generation is coming up, and sons are beginning to rival fathers. Douglas Fairbanks, Jr., has climbed up to fame alongside his father; Creighton Chaney, son of the late lamented Lon, has just appeared in his first picture, Noah Beery is backing his son, Noah, Jr., in a series of independent pictures; William Wallace Reid, now fourteen, may soon appear on the screen, where his father, the late Wallace Reid, attained such fame.

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Laemmle Sets a Record

Carl Laemmle first started producing pictures in February, 1906. Six years later, he founded Universal Pictures Corporation, and became its president. Twenty years have passed since then, and he still is at the head of the company. Universal is the only producing company that has kept the same name for twenty years, and the only company that has kept the same president for even ten years! Uncle Carl has seen companies, stars and producers come and go—and has become a Hollywood landmark, himself. Twenty years is a long time to stay at the top in any game!

Lon Chaney became famous in Universal's "Hunchback of Notre Dame"

Uncle Carl" helped Mary Pickford get her start

Reproduction of two of the four pages from the September Issue

Carl Laemmle

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By Gla

GREATEST STORY ABOUT THE LAEMMLES

Right, Lew Ayres and the late Louis Wolheim in "All Quiet on the Western Front"—the greatest talkie to date. Junior produced it

Carl Laemmle started the "star system," with Florence Lawrence (top) and King Baggot (above)

Above, Boris Karloff in "Frankenstein"—another big hit of Junior Laemmle's

Left, Uncle Carl and Junior Laemmle, themselves—partners. Uncle Carl started in the movie game before Junior was born, but claims his son knows more about movies than he does. Junior denies it

...ion Picture. Reproduced by special permission of the Editor.

...ets a Record

...pany that has kept the same name for twenty years, and the only company that has kept the same president for even ten years! Uncle Carl has seen companies, stars and producers come and go—and has become a Hollywood landmark, himself. Twenty years is a long time to stay at the top in any game!

...s Hall

"But he has also told me, and I know it to be a fact, that he didn't think of success in terms of money alone. So many financiers think only of the gold they want to get. He didn't. He says, to-day, 'I'm happy because I've given happiness to untold millions. My real happiness lies in the fact that I have amused and entertained my fellow men.' HE MEANS THAT.

SUCCESS MEANT MORE THAN MONEY

"You see, Success was a big word to him. It had a lot of meanings. He wanted money, of course. He is a natural when it comes to making money. I think, and many wiser persons than I am have said so, that he would have made money at whatever he had turned his hand to. He's just that way. But he wanted success in a broader sense of the term. He wanted success as a husband and a father and as a friend. He wanted a homelife that would be warm and happy. He wanted to know the worth while people of his generation. He wanted to be able to be generous in every aspect of living. HE HAS BEEN.

"He intended in the beginning, to start a Five-and-Ten Cent Store. That particular industry was just getting into its stride in those days, back in 1893. And he felt that his small money could stock a Five-and-Ten Cent Store where it wouldn't go very far in any other kind of business. Then, as he prowled about Chicago, looking over sites and things, he saw a long line of people waiting in front of a cheap little Nickelodeon theatre. He stood around and watched them. He finally went in with them.

"I've heard him say a hundred times that he never got so much for a nickel in all his life. And he saw Indians—whole tribes of them! That settled it. He sat there and realized that people **need** amusement, crave it, must have it. He realized that man does not and cannot live by bread alone. He opened his first small theatre then and there—but Dad's business career is well-read motion picture history. Let's not go over it again here . . .

NOT SOLD ON THE TALKIES

"Only, I'd like to tell this on him: He's a sentimentalist. He loves the old days and the old ways. Why, he even had the third floor of his old home in Laupheim furnished and, when he goes abroad, he always stays there. He loves the old stars he 'made' and the old pictures. He created the star system, you remember. He was the first to give to unknown players their names—or whatever names they chose.

"Florence Lawrence was the first star of the screen and Dad swears, to this day, that there never has been a more beautiful woman or a better actress on the screen. He's intensely loyal. King Baggot was the first male star, as I remember it. And then there were George Loane Tucker and Owen Moore and Dorothy Phillips and her husband, Allan Holubar. It's a funny thing, but none of those people ever went on or amounted to much after they broke with Dad. He gave Lois Weber, the first woman director, her chance, too.

"He's sentimental, too, about old pictures. He'd like to remake 'The Hunchback of Notre Dame'—but hesitates because there isn't any other Lon Chaney. He's as fond and as proud of that picture as any father is of a child. **He doesn't like talking pictures.** He doesn't believe the large percentage of the public likes them, either. He thinks that the old silent pictures entertained and rested and were better understood by the greater majority. He is not at all sure that silent pictures will not return some day . . .

"He likes to remember Mary Pickford in the old days and how she made three one-reel pictures every week for which he paid her seventy-five a week. He is very fond of Lois Wilson. He says she is wholesome and normal and 'not like some of these others.' He is very partial to the stars of the older days. He doesn't think they have been excelled, or even equalled.

"He mourned Lon Chaney. He liked the man, as well as admired the actor—and he knows that Lon was an actor and not, as people have tried to say, just an expert at macabre make-up. He won't make any phophecies about Lon's possible successor. He says it's too early to predict anything like that about Boris Karloff as yet.

"I admire my father enormously for his pioneer courage and for his unselfishness. I happen to know what Dad has sacrificed to help **all** motion picture producers because he has,

(*Continued on page 18*)

CARL LAEMMLE'S 27th ANNIVERSARY CELEBRATION 27th

Tell the W
THEY JUST
HAD TO GET

orld You've Got It!

It Will Be Talked About For Years!

- **SLIM SUMMERVILLE and ZASU PITTS are the screen's new Team of Teams!**

With Roland Young, Fifi D'Orsay, Verree Teasdale, C. Aubrey Smith, Henry Armetta, Cora Sue Collins. Screenplay by Gladys Lehman and H. M. Walker. Produced by Carl Laemmle, Jr., from a play by Cyril Harcourt. Directed by Edward Ludwig. Presented by Carl Laemmle.

MARRIED

THE EXPEDITION UNPACKS

This polar bear was the first sighted by the expedition.

Arduous task of unloading the Borodino at Umanak.

Protesting against his picture being taken without his consent.

"S. O. S. Iceberg" Climaxes Laemmle Anniversary

Greenland Film Tribute to Pioneer's Courage

IN all Carl Laemmle's twenty-seven years in the motion picture business, he has never until now brought to the screen so tremendous an accomplishment, such a daring feat of showmanship as the actual filming in the Arctic region of a thrilling, dramatic, modern story, against the miraculously beautiful crystal-clear settings of Greenland. He has pioneered in many fields of story-telling in pictures; he has set trends; he has created outstanding personalities, for all of which we pay him honored tribute;—but on this, the twenty-seventh anniversary of his entrance into the motion picture field, we accord him the praise which is due him for having planned to screen "S.O.S. Iceberg," and for the personal courage and vision which made the hazardous expedition possible.

Laemmle has pioneered again.

Last week's issue of the Universal Weekly brought you to the landing at Umanak, Greenland, of the expeditionary company under the direction of Dr. Arnold S. Fanck, thus completing its first lap in the voyage of filming a strange land, with strange and fascinating backgrounds. The tremendous task of unloading the contents of the S. S. Borodino, the 2,000 ton British-owned boat which had been chartered for the expedition, began on the 5th of June, a day after landing. The work was under the direct supervision of Dr. Fanck, who had as his chief assistants Werner Klingler, Franz Schriek, Erich Baier, Fritz Steuri and Hans Ertel, although all of the members of the acting company and the scientific advisors were glad to lend willing hands and advice to the commander-in-chief.

The equipment which was carried along to enable the filming in an unknown land of a modern motion picture, included, in addition to hundreds of cases and barrels of foodstuffs, cigarettes, tobaccos, wines and chocolates, the airplanes of Ernest Udet, and of his assistant flyers, two motor boats, radio equipment, tents for living and cooking quarters, and cameras for motion picture as well as still photography, and a complete sound recording device. The company had brought along many of the luxuries of life, as well as the necessities to bare existence, for they anticipated a stay of six months in the frigid zone.

The first work to be accomplished on June 6th was the unloading and assembling of Udet's plane, "The Motte," which was then mounted and placed in the small private harbor in the Bay of Umanak which Dr. Fanck had found particularly appropriate for the use of his company's supplies. This was the main work of the day, for an interruption came in the form of a whale-killing celebration, which always diverts the natives and takes their entire attention. Dr. Fanck and his company enjoyed the spectacle of watching the whalers bring in their treasure and incidentally improved the delay which this necessitated in their unloading process, by taking

(Continued on page 19)

ROME EXPRESS

is one of the best pictures ever made, saith "Variety."

ROME EXPRESS

tells its whole exciting tale on a speeding express train.

ROME EXPRESS

is a human document packed with sensational dramatics.

ROME EXPRESS

is a Universal scoop in the heart of the show season!

With ESTHER RALSTON, CONRAD VEIDT, Joan Barry, Harold Huth, Gordon Harker, Cedric Hardwicke, and many others.

Directed by WALTER FORDE.

A Gaumont Picture

GLORIA STUART'S WORK RECOGNIZED

June Clyde, who appeared in "Back Street" and "The All American," among other Universal pictures, and is now playing in the Universal two-reel comedy, "Room Mates."

Ruth Hall, the leading lady of the first Tom Mix picture for next season, entitled "Flaming Guns."

Gloria Stuart, Universal's Wampas Baby Star

Lilian Bond, who did great work in "The Old Dark House" and "Air Mail" for Universal.

Little Marion Shockley, who began her screen career in Universal serials and Universal two-reel comedies, and who is now with Educational in their comedies.

The All America Girl of 1932, less than a year in the films, elected a Wampas Baby Star.

BACK in Hollywood after a hectic but very interesting air mail visit to New York, and plunged once again into studio work, Gloria Stuart is today receiving the congratulations of the industry. She has been elected one of the Wampas Baby Stars. In point of film age she is the baby of all the Baby Stars. She has been in the films less than a year. But in point of actual work in pictures Gloria Stuart is the star of them all. Up to "Private Jones," in which she is now working in support of Lee Tracy, Gloria Stuart has appeared in five pictures. They are "The Old Dark House," "Air Mail," "Street of Women," "The All American" and "Laughter in Hell."

In addition to Gloria Stuart, Universal participates in the honors which have come to four other of these Wampas Baby Stars. They are either Universal trained or are working in Universal pictures at the present time.

Ruth Hall, for instance, is Tom Mix's leading lady in "Flaming Guns," the first of the new season's Tom Mix pictures. June Clyde has played in a number of Universal pictures, and been featured in important roles in "Steady Company," "The Cohens and Kellys in Hollywood," "Back Street," "The All American," and is now playing in a series of Warren Doane Comedies for Universal. Lilian Bond made her greatest hits in this country in two Universal pictures, "The Old Dark House" and "Air Mail." Little Marion Shockley began her film career in Universal serials and two-reel comedies.

This is just another step up for Gloria Stuart, already known as "The All America Girl." She is going to be delightful in her soldier's fatigue uniform in "Private Jones."

Recently, while in New York, Eileen Creelman of the New York Sun interviewed her. Without quoting all of this splendidly intimate interview, this in part is what Miss Creelman said:

"Miss Stuart is the tall blonde young lady of "The Old Dark House" whom you may see fleeing from one madman or another in that grand horror film. She is also the heroine of "Air Mail," which has opened so promisingly at the Mayfair. Only a week or two ago she was surrounded by football teams in "The All American" at the Paramount. All this inside of a fortnight is quite something for an actress who ten months ago had never even taken a screen test, who intended never to take a screen test, in fact.

This time it really was the movies who sought out an actress. Miss Stuart has been on the stage, but entirely as an amateur, for eight years, ever since at the gay old age of 13 she played the ingenue lead in "The Bad Man." This historic event took place at Santa Monica where Miss Stuart, then a sophomore in high school and, she says, bigger than she is now, had always lived. This was not really little Gloria's debut in amateur theatricals. She had, during the war, appeared with other children of the neighborhood in benefits staged in the backyard with admission one cent, the one-hundredth part of a dollar.

(Continued on page 19)

This Advertising Keynote Is Pulling 'Em In Everywhere!

with

ERIC LINDEN

SIDNEY FOX

From the stage hit, "Merry Go Round," by George Sklar and Albert Maltz. Produced by Carl Laemmle, Jr. Directed by Edward L. Cahn. Presented by Carl Laemmle.

AFRAID to TALK

TWO LETTERS OF WHICH CARL

PARAMOUNT BUILDING
New York

December 12th, 1932.

Mr. Carl Laemmle,
Universal Pictures Corp.,
730 Fifth Avenue,
New York City.

Dear Mr. Laemmle:

On the occasion of your 27th anniversary in the motion picture business I offer sincere felicitations. It is recognized throughout the industry that you have made a very important contribution to its upbuilding and you have also made a fine reputation for fairness both to your competitors and to exhibitors.

Please accept best wishes for many happy returns.

Very sincerely yours,

Adolph Zukor

LAEMMLE SHOULD BE PROUD

FOX FILM CORPORATION
Head Office: 444 West 56th St., New York

Sidney R. Kent,
President

December 10, 1932.

Mr. Carl Laemmle, President,
Universal Pictures Corp.,
730 Fifth Avenue,
New York, N. Y.

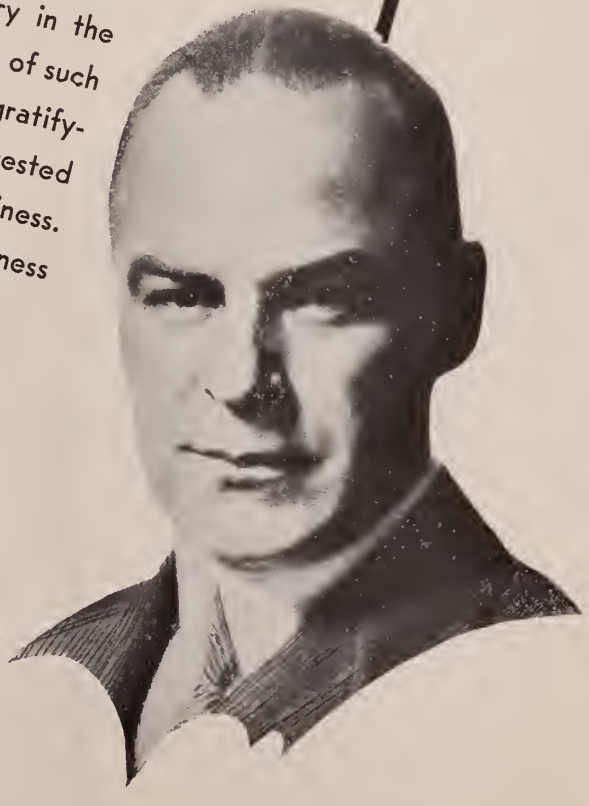
Dear Mr. Laemmle:

Please accept my congratulations on the occasion of your twenty-seventh anniversary in the motion picture industry. The completion of such a period of service should be extremely gratifying to you as it is to all of us who are interested in the progress and development of our business.

With all good wishes for many more business birthdays, I am

Sincerely yours,

S. R. Kent



MAC

The languorous, glamorous
TALA BIRELL
will come to arouse your
business quite soon in
"NAGANA"

• UNIVERSAL •

FAN MAGAZINE TRIBUTE TO CARL

Carl Laemmle
President, Universal Pictures

(*Continued from Page 7*)

very strongly, that old-fashioned sense of the brotherhood of man—even among producers! I know the heart-aches and shocks that came to him when he was fighting an unappreciated fight for independence in the early days.

"I respect him because I've never heard him say die. I've never known him to admit hard luck or the possibility of defeat. You noticed the picture of him in our living room, didn't you? The one with the motto "IT CAN BE DONE' under it. Well, he believes that. But he has done more than believe it—**he has done it.** Any fellow admires the man who has fought a hard fight—and won. And he believes that any young man, to-day, who wants success—**as he wanted it**—can have it, depression or no depression.

"Old-fashioned, himself, thank God, he is liberal enough to give a young modern his full swing and full responsibility. He didn't want to make 'All Quiet,' for instance. He didn't believe in it as a picture. Our story department had turned it down. But I believed in it. I wanted to make it, awfully. And he believed in **me**—enough.

"I don't want him to make this Greenland picture. It's too experimental for my blood. But he wants to. He says, 'I hope I'll give them something they have never seen before.' And **I** believe in **him**—why not?

"He's a great man. It's easy, now, for the world to check up on how great he is, to list his achievements, to tabulate and appraise his successes. But he's more than a great man of Hollywood. He's a great father, a great husband, a great friend and a great **person** . . ."

LET HIM PICK HIS CAREER

Later on that same afternoon, I sat with Uncle Carl. He kept his eyes on Junior, moving among his guests. And as with the son, so with the father—his eyes told even more than his words.

"Junior was always smart," Uncle Carl chuckled. "Even when he was a tiny boy, five or six or so, I never had to be afraid of what he would say, when there was company. Once, when he was eight, I had been away from home, in the East. When I got back, I said to him, 'Well, Junior, have you been a good boy?' And he answered me, 'Sometimes good and sometimes bad, papa—like all boys!' Isn't that good?

"Junior grew up in the motion picture business," he went on. "From the time he was a baby, he naturally heard me discussing problems of production and distribution with my friends. I always had him with me when I could, and so he heard a great deal. He visited the studio frequently. His interest in the business was keen from the very beginning. He had a great understanding of the things we were trying to do. I never tried to influence him. I never said one word to him about going into the picture business. I wanted him to have free choice when the time came for him to make it and I wouldn't have cared what that choice was, so long as he was happy about it.

"I wanted him to go to college. He passed his examinations in New York and was all set to go. He didn't care much about it. He wanted to get into the studio. But he thought I wanted it for him and he was ready to go. Then, on our way to Europe that summer, I had my attack of appendicitis. In London, the doctors gave me half an hour to live. And during that half-hour all I could think about was 'What will become of Junior if I die now?' I didn't know. And I decided then and there that if he wanted to go into the studio he could do it.

HAD HIS CHANCE AT SEVENTEEN

"He wrote the Collegian Series when he was only seventeen, you know. I knew that the only way to have him learn was to give him the right to experiment and to hold him strictly accountable for what he did. I found that he didn't shirk any responsibility. I looked for a lazy bone in his body—" the father laughed, softly—**"And I never found one.**

"He might have been working for some strange Simon Legree of an employer, so conscientious he was, so punctual, so eager to tackle every problem. He stood on his own two feet and never on mine. The Collegians, by the way, were good box-office short subjects. Perhaps Junior took out his college career in those pictures . . .

PARKWAY THEATRE
48th and Chicago Avenue
Minneapolis, Minn.

Nov. 12, 1932.

Mr. Carl Laemmle,
Pres. Universal Pictures Corp.

Dear Sir:

The writer, for twenty years a film salesman and on two occasions with your company, wishes to take the opportunity to congratulate and thank you for making some clean product.

I am of the opinion that the majority of the small, independent theatres would join me in this message, and I trust that Universal will continue to make a class of product along the lines of this season's releases.

Yours very truly,
Frank Woskie, Mgr.

"Junior is a modern in every way. I find myself thinking of yesterday. He thinks only of tomorrow. He's always figuring out what the public will want in the future, never what they **have** wanted in the past. He knows how fast-moving this age is and how little to-day has to do with yesterday. He is not a strong boy, physically, but that brain of his is working every minute of the day and, I am sometimes afraid, most of the night. He is a tireless worker. I have never seen such vitality in anyone, such a determination to get a job done, not merely well, but better than anyone else could do it. His memory astonishes even me. And there isn't a detail that escapes him.

"He was the one who told me to buy 'All Quiet,' you know, after our story department had rejected it. I bought it only because I knew that Junior would never be satisfied until he had proved to me and to everyone else that he could picturize it faithfully and well—from every standpoint, both personal and box-office. The result is history. The world will not soon forget 'All Quiet on the Western Front.' The making of that and of 'The Hunchback of Notre Dame' are the two things I'm produest of in my career as a producer.

JUNIOR SHOWED HIM AGAIN

"Then there was 'Frankenstein.' I didn't believe in that production, either. I knew that most of the studios in town had turned it down. I said to Junior, 'I don't believe in horror pictures. It's morbid. None of our officers are for it. People don't want that sort of thing.' Only Junior wanted it. Only Junior stood out for it. And he said to me, Yes, they do, Pop. They do want that sort of thing. Just give me a chance and I'll show you.' Well, he discovered Boris Karloff and showed me. He showed us all. You see, my boy knows more than all the others. He has an insight

LAEMMLE—SETTLING ON LOCATION

into what is wanted, what will go.

"It is not nice of me, perhaps, to talk so much about my son. You see, you have got me started on my pet subject. But it is the simple truth that Universal has never done so well as it has since Junior has been the producing head of the company. I am more than proud of my son. I have reason to be. I have a great many reasons. He is making his own career. And I applaud him from the front row—loudly."

Here is a story of success told by the men who have made it. And here, for perhaps the first time in the stories of great financiers and producers of any commodity, is a story of success that does not dwell only on money and power. A story of success where wealth and prominence stand side by side with love—the love of those who are nearest and have remained the dearest. There can be no finer tribute in the world than that paid by son to father and by father to son.

Gloria Stuart Honored

(*Continued from Page 12*)

"The Bad Man," even though the thirteen-year-old Gloria Stuart was almost as scornful of ingenue roles as is the grown-up screen actress, proved so successful that the child continued to act. She can't, she says now, remember a time when she was not in some play, except perhaps for a brief time at college. It was at Berkeley that she met Blair Newell and, after two and a half years of college, left school to marry him. He is a sculptor, just 27 now, and already sufficiently well known to be scheduled for a one-man show at the Los Angeles Ambassador this December. Miss Stuart is delightfully proud of him; and very refreshing it is to meet an actress with such real pride in her husband's achievements.

She had long ago graduated into dramatic parts, playing such heavy emotional roles as Lynn Fontanne, Sylvia Sidney and Eva LeGallienne had portrayed in the East. It was during the run of "The Sea Gull" at the Pasadena Community Playhouse that two movie scouts, one from Universal and one from Paramount, saw her. Each company sought her out. Miss Stuart, admitting that she knew nothing about movies and didn't even like them much, took a Paramount screen test, was shown a contract, went over to Universal that same afternoon, and without the formality of even a screen test, was offered another contract at twice the Paramount figure. She took this. Then the excitement started. Before she had ever made a picture, Miss Stuart was involved in a legal battle. Both companies claimed her. The matter was put before the arbitration board of the Motion Picture Academy of Arts and Sciences. After a fortnight of futile arguing, an agreement was arrived at by a simple enough means. Carl Laemmle, declaring that he had always been something of a gambler, offered to let some one flip a coin and accept the result as a decision. This was done, which gives you an idea of high finance in Hollywood. Mr. Laemmle won.

Leni Riefenstahl, beautiful leading lady of the "S. O. S. Iceberg" expedition, mountain climber, dancer, fearless actress, washing in a bowl of melted snow in front of her tent.

The Expedition Unpacks

(*Continued from Page 10*)

movies of the adventure.

The work of the second day consisted in taking ashore the motor boats, the "Peer" and the "Poul." While aiding in this work, the first accident of the expedition took place, when Fritz Steuri, in attempting to prevent the collision of one of the boats with the rudder of the other, ripped open his forefinger. However, despite extreme pain, the accident was not disastrous, as a very competent lady-doctor of Umanak, Miss Christiensen, who had been most cordial to the newcomers, very skillfully washed and disinfected the wound and insured its complete healing in a short while. There's a remarkable hospital here which was a god send later.

Two old boats which were found in the harbor served to carry the provisions and equipment which was being carefully removed from the Borodino, to the camping site, which was at a distance of fifteen minutes sail from the harbor. The motor boats were not commodious enough to accomplish this transportation readily.

On the third day of unloading, another interruption came in the form of a formal request from the Colony's mayor, or "Bestyrer" as he is called, that the entire company be vaccinated against typhoid, which is prevalent in Umanak. Also, another whale had been landed, and another occasion for divertissement of the natives. But, notwithstanding these setbacks, the gigantic task progressed, and on the fourth day, all of the living tents had been unloaded and set up in the camping ground, and also the kitchen tent and stoves, and on June 11th, the first food cooked on Greenland's shore was enjoyed by Dr. Fanck's pioneers.

On June 12th, exactly seven days after the task had been started, the last three packing cases had been unloaded. These cases contained the engine of the Moth airplane. One of these weighed 1000 kilos, the other 1600. With the successful landing of these, the Borodino was stripped of its film equipment, and was ready to return to Hamburg, there to remain until Dr. Fanck's dream of filming "S.O.S. Iceberg" had become a reality and he signified his intention to sail back to Germany, justifying Carl Laemmle's faith in him and bringing with him a picture to startle and gratify the world.

KARLOFF

(The Uncanny)

Rises to new heights in the role of the

MUMMY

who comes to life and proves he is no dumb mummy by falling madly in love with the gorgeous girl as played by Zita Johann, The

MUMMY

sets a new pace for
others to follow. The

MUMMY

is another proof of Universal's daring originality

•

With DAVID MANNERS, Edward Van Sloan, Arthur Byron. Story by Nina Wilcox Putnam and Richard Schayer. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle.

YOUR THEAT

THE STARS WHO FORMERLY KEPT THE PEOPLE AT HOME WILL NOW BRING THEM TO YOUR THEATRE.

E CAN NOW PRESENT:

MORTON DOWNEY

WALTER WINCHELL

NICK **KENNY** • LOUIS **SOBOL**

THE BOSWELL SISTERS

THE STREET SINGER

ART JARRETT • PAUL WHITEMAN

BUDDY ROGERS, LEO REISMAN, MILDRED BAILEY, JACQUES RENARD

LEW BROWN and RAY HENDERSON

NORMAN BROKENSHIRE, FOUR ETON BOYS STEPIN FETCHIT, VINCENT LOPEZ

Produced by
William Rowland-Monte Blue Productions, Inc.

UNIVERSAL'S RADIO SHORTS

WM. BOTTS DECLARES:

"If the men who actually run the theatres of this country—the men who actually watch the fans during a show—had the say about selecting their newsreel, they would pick the Universal newsreel with Graham McNamee!"

Period.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

Where To Spend When You Start Cutting

Foolish Economy Jeopardizes Business!

A wave of retrenchment has followed the depression. A wild orgy of cutting and firing and slicing expenses, that is just as reckless in its mad operation as was the giddy spending era of years before.

True, income is less, so expense must naturally be less. Perhaps there are a few more items that you have overlooked and on which you can still save money.

Then again, perhaps you have OVER-SAVED on many items necessary to the success of your business! We have seen THRIFT pull many a poor paying theatre into the black. We have seen false, panicky economy ruin many a good business.

Your business is to give the public good entertainment. Your biggest problem is to SELL them the entertainment you can give them. There's lots to be said about "selling."

Instead of writing a long editorial about wise spending and foolish economy, we are going to quote excerpts of a news story in "VARIETY," concerning Sidney Cohen's Empire Theatre, a New York City neighborhood house which has just been purchased by a chain. Listen in on "VARIETY":

*"The huge profits of the Empire which in certain weeks has known to have grossed something like $12,000 on a two-bit admission charge, is credited to neighborhood exploitation, on a scale which the chains and other indies have been scoffing about. * * * Recently the house dipped and Cohen doubled his advertising appropriation with the house jumping back to normal biz. * * * An idea of the extent of Cohen's advertising campaigns that have proved so profitable to the house can be gleaned from the fact that he has used a wide display of outdoor stuff in the neighborhood besides local newspaper ads. THE OUTDOOR STUFF WAS SPREAD CONSISTENTLY WEEK IN AND WEEK OUT even to adjoining sectors.*

"Where the other houses have limited themselves to a couple of 24 sheets, Cohen has used 52 consistently, weekly, besides 500 or 600 'three' sheets and maybe 1,000 'ones.' Additionally he has used the mails, distributing circulars directly into the homes announcing his shows and playing up particular points in the product which played the Empire.

"Cohen's experience in show biz (he was formerly the head of the MPTOA) is that if the theatre doesn't advertise and keeps its shows a secret, the public will take it on a confidential basis, also, and thus keep away. When biz fell off, Cohen always increased his advertising."

Re-read this "VARIETY" story. A good show is the body and advertising is the life blood of your business. Do not strangle your business by cutting your advertising foolishly. Eliminate waste — so that you can spend MORE to keep your business at normal in these abnormal times. Such spending is wise economy!

—J. W.

CUT-OUTS ADD PEP!

Detail of one of the side panels of Stanton Theatre front shown below. Note the shadow box with cut-out heads of the football players. The poster cut-out figures on top add pep to the display.

See Page 28 for Advance Exploitation Bulletin "THEY JUST HAD TO GET MARRIED"

Flashy Front, Noisy Ballyhoo Sell "All American"

Willian Israel, manager of the Stanton Theatre, Philadelphia, Pa., deserves applause for this swell "All American" front and the sound truck ballyhoo you see parked at the curb. Note the All American players over the lobby doors and the college pennants decorating the marquese. At right above is a close-up of one of the novel side panels.

ARE YOU STEPPING?

If you are, send in your campaigns on Universal pictures so that they can be judged for a CERTIFICATE OF MERIT. Join this clearing house for showmanship ideas. Give your brother exhibitor the benefit of your experience and take advantage of ideas proved practical by other showmen.

Individual stunts or complete campaigns for features, serials or shorts are eligible for awards. Send us the details. Address material to: SHOWMANSHIP SECTION EDITOR, UNIVERSAL WEEKLY, 730 Fifth Ave., New York City.

MAKING THE CAMPAIGN REFLECT THE BIGNESS OF THE ATTRACTION

LOS ANGELES "LIFETIME" CAMPAIGN CAPITALIZES ON 'THE PICTURE UNIVERSAL DARED TO MAKE' ANGLE

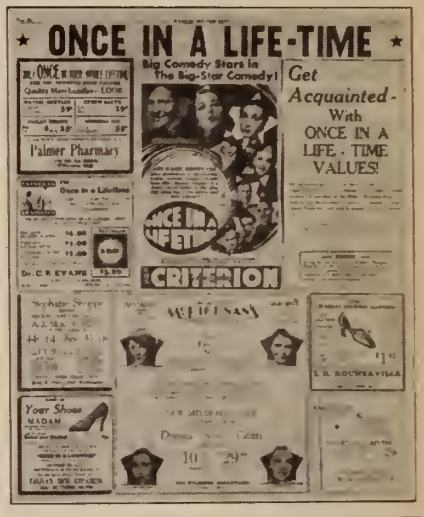
The Fox Criterion Theatre front for the Los Angeles engagement of "Once In A Lifetime." It "sold" with "copy" as well as pictures and was flooded with light from four giant sun arcs. Credit S. G. Karlas and Robert Collier, manager and publicity manager of the theatre. At right is page from a special "Lifetime" 8 page, full newspaper size edition of the Wilshire Shopping News, distributed to 17,000 homes around Hollywood.

FEATURING the angle that "Once in a Lifetime" is The Picture Universal Dared to make, the whole campaign of the Fox Criterion Theatre, Los Angeles, Calif., capitalized on this and other lines, carrying out the same idea. The giant front, for instance, featured these lines: CAN HOLLYWOOD TAKE IT? THE PICTURE UNIVERSAL DARED TO MAKE! WILL YOU LAUGH WITH HOLLYWOOD OR AT HOLLYWOOD? THE LOW DOWN ON HOW MOVIES ARE MADE AND STARS CREATED. Newspaper ads featured these same lines plus HOLLYWOOD IS ON THE SPOT!

One of the newspaper ads used in the Los Angeles "Lifetime" campaign. Note the angle played up: HOLLYWOOD IS ON THE SPOT! Other ads featured this line: THE PICTURE UNIVERSAL DARED TO MAKE!

The front display covered the entire building, and with the rest of the campaign was designed by Robert Collier, theatre publicity manager, working with S. G. Karlas, manager of the house. The opening was given a gala atmosphere by the use of huge sun-light arcs to illuminate the striking front. The top of the marquee featured large heads of players set in gold spangled stars. Black velour panels, bordered with silver and gold flit, filled the lobby and were used as backgrounds for enlarged portraits of the players. In addition to the theatre's large roof electric sign, the title was placed across the top of the building in giant electrics.

A Special 'Co-Op' Ad Page



Envelope Novelties Pay

W. LEGGIERO, manager of Warner's Ritz Theatre, San Bernardino, Calif., acted on the pressbook suggestions to distribute novelty envelopes for "Once in a Lifetime" and "The Old Dark House" and reports that it was a very profitable investment. The "Lifetime" envelope carried the pressbook copy plus an ad for a local market that supplied the nuts that were put inside. Copy on the "Dark House" envelope was printed from the exploitation service mat available at exchanges for this purpose. The envelope contained a small birthday candle and a safety match to light the way to the "Old Dark House."

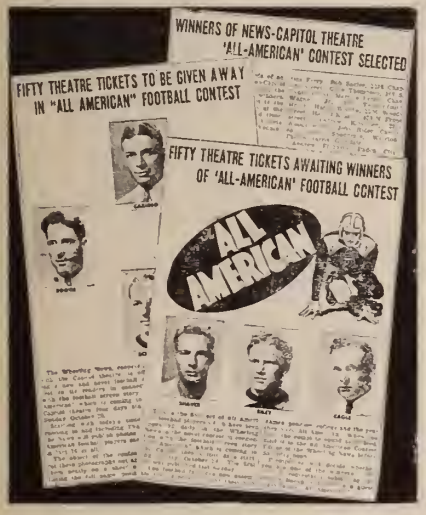
Will You Win One?

The UNIVERSAL WEEKLY CERTIFICATE OF MERIT must be EARNED—earned by the best sort of creative showmanship ability as displayed in campaigns submitted to us. It may be granted for a complete all-around campaign or for some outstanding item in the campaign. Are YOU going to be among the winners next week? It is up to you! Your campaign makes you a candidate for an award. Mail it in with photos, if you have them. Address this material to: THE SHOWMANSHIP EDITOR, UNIVERSAL WEEKLY, 730 Fifth Ave., New York City.

SMART FRONTS THE BIG THING ON STREETS WITH TRANSIENT TRAFFIC

KEMPER LANDS 7 DAYS NEWSPAPER CONTEST FOR "THE ALL AMERICAN"

NOT satisfied with a single tie-up, R. T. Kemper, manager of the Capitol Theatre, Wheeling, West Va., came through with two big newspaper contests for his "ALL AMERICAN" campaign. One, in the Wheeling Register, was announced in a display ad of twenty inches on five columns, 1400 lines! The other contest appeared daily for seven days in the Wheeling News, with photographs of 16 of the players in the picture. Both contests offered readers free guests tickets for correctly naming the college, position, year he was All America player, and present occupation of the football players appearing in the production. In the News contest readers had to save the two or three pictures published each day and send them in neatly mounted on paper and properly identified. The contests were greeted enthusiastically by readers. The entire cost to the theatre was fifty tickets. Three of the Wheeling News' announcements are reproduced above. Nice work, Kemper!



A SMASH FRONT FOR A SECOND RUN!

Smash "Back Street" front designed by Ray Cooper, manager of Sterling Chain Theatres, Seattle, Wash., for the Garden Theatre, a second run house, and executed by H. J. Carey, also of Sterling. It is a reminder that this type of seat-selling front is as important for return or subsequent runs as for premiere engagements. Give your return engagement of "Back Street" the same big campaign you did the first. Dig up that old showmanship front—freshen it up, and put the picture across to record business once again.

CASHES IN ON GLORIA'S EPIC "AIR MAIL" TRIP

WITH the opening of "Air Mail" at RKO Majestic, Dallas, Texas, Curt Beck, manager tied in to Gloria Stuart's cross country air mail trip when she stopped over in Dallas.

Pictures of her flight and a map of progress were used in lobby display together with 25 foreign air travel posters which were obtained from the Bowen Air Lines. These were used as an interesting part of the lobby display.

15,000 cards were distributed through the post office with the postmen carrying them on their regular routes on the opening day of the picture.

40 mail trucks were stripped with air mail cards announcing the picture engagement at a Dallas Theatre.

Foreign Air Travel Posters Make Unique Display

Curt Beck's flash front for "Air Mail." Foreign air travel posters from the 4 corners of the globe made the overhead panel a real eye-attractor. Cut-outs from posters formed basis of side panel displays.

HERE THEY ARE— THE WEEK'S WINNERS!

THIS week the work of four star showmen clinches the UNIVERSAL WEEKLY CERTIFICATE OF MERIT award. These men have accomplished jobs of distinguished showmanship. They have stepped out with Universal! Step forward, star showmen and receive your recognition_

CHARLIE KEYSER, manager of the Majestic Theatre, Mansfield, Ohio, for his clever lobby display on "The Old Dark House."

FRED SILER, manager Dickinson Theatre, Lawrence, Kansas, for his crackerjack campaign on "Air Mail."

JEAN ARMAND, manager of the Fox Nogales Theatre, Nogales, Arizona, for his successful campaign on "The All American."

ERIC PAULSON, manager of the Capitol Theatre, Juneau, Alaska, for his unusual lobby display on "The Unexpected Father_"

Congratulations! Good work, men! The Showmanship Editor is happy to select you for the award. The certificate, personally signed by Carl Laemmle, is in the mail.

TABLOID EXPLOITATION BULLETIN

Slim Summerville and ZaSu Pitts in

"THEY JUST HAD TO GET MARRIED"

A page made up especially for enterprising theatre managers who will find in these brief remarks ample suggestions on which to build their campaign plans. Complete details will be available in the Universal pressbook for this picture.—Joe Weil.

THE STORY IN BRIEF

Slim and ZaSu are servants for an eccentric millionaire who dies and leaves them a million. Having been in love for a long time, they promptly marry and enter upon a giddy life of high jinks. Their honeymoon is one grand scrap with each threatening to leave the other—but not meaning it! At a fashionable party, however, a vamp named Lola begins to roll her eyes at Slim. ZaSu misunderstands and later wins a divorce decree. The disconsolate Slim goes to the dogs. When ZaSu hears about it—she relents. All is forgiven on that very night when the divorce decree is to become final!

THE CAST

SLIM SUMMERVILLE
ZASU PITTS
ROLAND YOUNG
FIFI D'ORSAY
VERREE TEASDALE
C. AUBREY SMITH
HENRY ARMETTA
CORA SUE COLLINS

Here is the flash 24 sheet—those moony, spoony heads of Slim and ZaSu and that figure of spiffy Fifi D'Orsay will sell plenty of tickets!

WHAT TO PLAY UP

ZaSu and Slim—the one and only comedy team of its kind—and a screaming title to back them up!

Do not overlook the great cast as well. Everyone in it is a marvelous player—everyone has a fine following.

There are plenty of stunts and ideas on these pages to suggest the limitless possibilities of what can be done.

Take the whole town on a honeymoon spree! Gag the picture to the skies.

DISPLAY LINES

Slim—the groom! ZaSu—the bride! In steps a naughty vampire and oh! oh! oh! "Husbands need protection!" yells ZaSu—and the fight's on!

t t t

Slim as a butler . . . ZaSu as a maid . . . until they're left a million! Then, whoops! "They Just Had To Get Married!"

t t t

He was oh! so romantic—and she was oh! so sentimental—and a windfall of $1,000,000 tied the nuptial knot. Was that the happy ending? NO! —Just the uproarious crazy beginning!

BALLYHOO

Fine flash and good noise maker with tin cans on back. Keep it rolling round the town.

THREE SHEET STYLE "A"

Doll Up 3 Sheet

Cut-out 3 sheet at left for special lobby display. Put scrim curtain behind, attaching confetti, rice, shoes, etc., on scrim. Put real bouquet and bridal veil on ZaSu Pitts' and carnation in Slim Summerville's lapel. Put shoes, rolling pins and other articles at feet. Fine advance attention-getter.

MARRIAGE INVITES

Print up in script type on cheap bond paper in marriage announcement form, regular invitation inviting town to marriage of Pitts and Summerville.

WEDDING MARCH

Use phonograph in lobby playing wedding march. Especially good back of 3 sheet cut-out. Tie-up phonograph windows.

Advertise Marriages Free

Arrange free weddings on stage, theatre paying minister. Tie-up newspaper. Tack cards around town reading: MARRIAGES PERFORMED FREE—Let's Kill Depression! Let's Speed PROSPERITY! Two Can Live As Cheaply As One! Get Started Right at the STRAND THEATRE—Marriages Performed FREE on the stage during the showing of SLIM SUMMERVILLE and ZASU PITTS in "THEY JUST HAD TO GET MARRIED."

MARQUEE and LOBBY FRONT

Make lobby gay and frolic-y. Use 24 sheet cut-out over marquee. Over lobby doors use cut-out heads of entire cast. Doll up lobby front with symbols courtship and marriage, studding walls with real articles — wedding bells, flowers, candy boxes, marriage license, divorce certificates, ball and chain, rolling pin, bills, checks, etc.—with million dollars in money scattered through decorations. Over the box-office baby carriage with baw'ing infant. Big heads Slim and ZaSu everywhere. Catchlines to pep up.

THE SIX SHEET

CLIP THIS PAGE AND KEEP IT HANDY FOR READY REFERENCE!

ABOVE NORMAL

BUSINESS WHEREVER IT PLAYS

GETTING THE MOST OUT OF VALUABLE SPACE!

(1) Action plus romance nicely sold by the Spreckels, San Diego, Calif., in this 17" by 2 columns. (2) 8" on 2 columns selling a new Mix idea for the Hubbell, Trenton, Mo. (3) Startling catchline gets attention for this 8" by 1 column ad for Lyric, Indianapolis, Ind. (4) Selling laughs in cartoon fashion, 8" by 2 column space for the Downtown, Detroit, Mich. (5) Beautiful type arrangement rivets attention for this 7" by 2 column ad from Rialto, Tulsa, Okla. (6) Father and son angle nicely sold in 8" on 1 column by Keith's, Washington, D. C. (7) Eerie thrills in 7" on 2 space from Orpheum, Portland, Oregon. (8) Good, bold smash in 6" on 2 column from State, Lincoln, Nebr. (9) Wometco Theatres, Miami, Fla., sells three pictures nicely in 3" on 2 columns. (10) Good headline makes you read small type in this 5" on 2 columns from Ritz, Albany, N. Y. (11) Real action in black space—6" on 2 columns from Branford, Newark, N. J.

'Back Street' Tops All Albany Units at 250%

Albany — Local theatres did a crashing business with the Strand ading all at 250 per cent with "Back Street." The Harmanus Bleecker all came in second, tied with the Ritz at 175 per cent. RKO Palace rew 135 and 130 per cent receipts, while the Leland brought a 100 er cent attendance in the best of all weeks for the past six months.

Strand—**Back Street** (Universal), Ire nne, John Boles. **Short Subjects:** tde Vitaphone's "Tea for Two"; a Te color revue, and Betty Boop's Busy Bo **Business:** 250 per cent. **Remarks:** Bu ss was exceptionally good, the best sin Frankenstein" in January, according ob Rosenthal, manager. A prevue of t icture shown a few midnights ago ewspaper men and a selected group tate and city officials may have had some hing to do with good publicity bringing i he crowd.

'Back Street' Plus Guinan, $27,000; Chicago Okay $37,000 on 'Crash'

Chicago, Sept. 19.

'Street' a Lincoln H. O. On $2,600 First Week

Lincoln, Sept. 26.

Biz showing a nice upturn this week, although rain and cold chilled deeply into the middle of last week's receipts.

'Grand Hotel' looks top currently, while 'Back Street' played to capacity last week to achieve the impossible by being held over for three

'Back St.' and Vaude Nifty $22,000, Boston

Boston, Aug. 29.

The last two weeks in August are ways Boston's low for the year, d this August is making new lows the history of several of the uses.

Ten o'clock previews on the last ht of the old bills were tried by h Paramount and Keith's last ek, both houses getting a big re nse. In the case of Keith's on day night it resulted in a 270 nute program including 'Back reet,' 'Hold 'Em Jail' and a six- bill headed by Waring's Penn vanians at 83c top.

Pace for the present week is gen lly slow.

Kansas City Top, $21,00 'Back Stree

Kansas City, Sept. 15— Street" and vaudeville above average grossed $21,000 at the Mainstreet, topping summer pa about $9,000. All other first hd well in varying degrees.

"70,000 Witnesses" at the L showed a good increase over av with $4,250 "Divorce in the Fa a great woman draw, took $ at the Midland "Two Agains World" a Newman attraction, to $8,000

Iway Becalmed by Holdovers; 'ck Street's' Big $23,500 Start; Marxes $24,000; Capitol Off

ou'n hangs over Broadway box s this week. Second weeks on pictures and holdovers of others eekly changes is presenting the e with little that excites the s-watchers.

e only exceptions are the May- and Rialto. The Mayfair with k Street' will clock $23,500, and third week of 'Horse Feathers' gross $24,000, very nice.

pitol is moving slowly at a $52,- pace, 'The Last Mile' falling lo e the draw that it was believed roubl manifest. Stage show Zombie' and a stage show without heavy drawing cards. Arthur Tracy leading the array, will slip off to around $12,800, a deprecating figure after the nice $17,700 chalked up by Olsen and Johnson previous week. It means plenty of red.

Among the pictures that are on their second weeks, Maurice Chevalier is disappointing a little at the Rivoli, with only about $27,000 for 'Love Me Tonight' (Par), second week.

'Back Street' Omaha Leader With $12,500

Omaha, Sept. 27—Marvin Park, new RKO Orpheum manager from west coast, had a lucky first week here with "Back Street," pulling $12,500 into the house's coffers. Barney Rapp's band on the stage marked the end of RKO units here.

the Paramount, business picked little with "Blondie of the Fol The take was about $8,500

'BACK STREET' SMASH IN NEWARK, $11,000

Newark, Sept. 28.

Everything is open in town now, but that they can all stay open, however, is another question.

'Back Street' at Proctor's probably lead, with T he World' at th t a good

It has mediately luxe hou arousing tain quart goes it alo below.

'HEAT' WILTS 'FRISCO; 'BACK ST.' $15,000, OK

San Francisco, Sept. 5

days and balmiest nights year are minimizing

'Back Street' Hits $30,000 At McVickers

'Back St.' in Native Cincy, Socko $22,000; 'Bird' Smash $15,500

Cincinnati, Aug. 29.

This week's lineup for downtown film parlors has plenty b. o. appeal and is reaping rich rewards. Combination is best in months.

ning of Keith's, which was improved during

'Back Street', Plus Show Leads Boston; All Do Well

Boston, Sept.

the same is true of the

'Back Street' Tops Detroi In Hold-ov

Detroit, Sept 18—"Back S as the best bet in town last playing a holdover at the owntown, the picture held up s -office, over average by $ ve Me Tonight" was a big and and an unpleasant one. i ed on heavily to pack the n for its anniversary week, b ent $2,000 under par for a gro 5,000. Other houses were off. Estimated takings for the week g Sept 15

"BACK STREET" (Univ.) DOWNTOWN—(2,750), 25c 50c, 7 Gross: $17,000. (Average, $12,000)

"THE FAMILY" (M- 01, 25c 60c 7 days 12,000

PLAY IT AGAIN!

Olsen & ... offering ... $1,05?— ... Back S... ... week). ... Remarks: Combi... ... ud ... good ... hem

Proctor's (RKO) (2,300; 15-20-25-30-40-55-65)—'Back Street' (U). Will draw the women and smash with $11,000. Last week 'Hold 'Em Jail' (Radio) satisfied with over

Rialto (U) (1,853; 25-35-50)—'Back Street' (U). Started big and will get $12,500 on reopening of house.

Apollo, with a take of $5,000) 'Bird of Paradise" was good for a 00 gross at the Circle and 'Divorce In the Family" was also ong with $5,500 at the Palace.

)—'Back Street' (U) and vaude. Good $15,000 likely. Last week was ces, 'Bird of Paradise' (Radio) starting like a house afire and com- ing through with swell $16,700, best in months with exception of 'Pri

John Bole... per cent. ... them up all week. It got a good from the women patrons.

ZaSu Pitts and Slim Summerville in a scene from "They Just Had to Get Married", by Cyril Harcourt, with a cast including Verree Teasdale, Vivian Oakland, Fifi D'Orsay, C. Aubrey Smith, Roland Young, Elizabeth Patterson and little Cora Sue Collins.

Comedy Cycle For Universal Pictures

FOLLOWING the production of a series of stark and realistic screen drama, Universal is going in for considerable comedy during the next few months, Carl Laemmle, Jr. has announced.

"They Just Had to Get Married", co-starring ZaSu Pitts and Slim Summerville, has just been completed at Universal City and is now being prepared for release. And "The Big Cage", scheduled to go into production next week and starring Clyde Beatty, world's greatest wild animal trainer, will have comedy relief supplied by Vince Barnett and Andy Devine.

"Salt Air" will bring back to the screen the comedy starring team of Charlie Murray and George Sidney. It will go into production as soon as the comics finish their current engagement in the Los Angeles stage revival of "Abie's Irish Rose."

Earl Snell and H. M. Walker, veteran comedy writers, have been assigned to a story tentatively titled "Alaska Bound", which will serve as a forthcoming vehicle for the Pitts-Summerville team. There will be another Pitts-Summerville, and Lee Tracy is making "Private Jones."

Zasu Pitts Recovering

UNIVERSAL is congratulating itself that the comedy, "They Just Had to Get Married," did not turn into a tragedy. Half way through it, ZaSu Pitts had to go to a hospital and after the last scene had been finished, she was rushed back and an operation for appendicitis performed. No one looking at "They Just Had to Get Married" would dream for a moment that ZaSu Pitts suffered intensely during the filming of this picture, which is one of the funniest that she ever made.

Latest reports from Universal City are to the effect that this marvelous comedienne is rallying from her operation satisfactorily and with a vitality that those who believe the wan message of her hands would never credit her with.

Seeks A Leitzel For "The Big Cage"

WITH actual production on Clyde Beatty's screenplay "The Big Cage" underway at Universal City, Carl Laemmle, Jr. announced yesterday that he is still in dire need of a circus aerialist of the Lillian Leitzel type to appear in support of the world's foremost trainer of wild animals. Laemmle, Jr. has been searching for this type of leading lady ever since he decided definitely to produce the Edward Anthony story. He has enlisted in the search the aid of Mrs. Tom Mix, the former Mabel Ward and a star of the "big top" before her marriage to the cowboy actor.

Beatty and the 43 lions and tigers which he collected at the winter quarters of the Hagenbach-Wallace, Barnum & Bailey shows in Peru, Indiana, arrived in Universal City in two complete baggage cars. And are occupying the old Universal City Zoo.

The cast already includes Andy Devine, Raymond Hatton, Mickey Rooney, Vince Barnett, Robert McWade, Wilfred Lucas, Wallace Ford and Reginald Barlow.

The lure of one w
kiss sent him to
and the power of
woman's love saved

JIM TU
LAUGHTE
IN HELL

With PAT O'BRIEN MERNA,
KENNEDY, BERTON CHURCHILL,
GLORIA STUART, TOM BROWN,
Produced by Carl Laemmle, Jr.
Directed by Edward Cahn.
Presented by Carl Laemmle.

UT
SAL
ELP US CELEBRATE—

UNIVERSAL WEEKLY

VOL. 32 DEC. 24, 1932 NO. 2

SLIM SUMMERVILLE ZASU PITTS

in

"THEY JUST HAD TO GET MARRIED"

Make way for Tala Birell (the Glamorous), in "Nagana." From the Universal Studio of Hits.

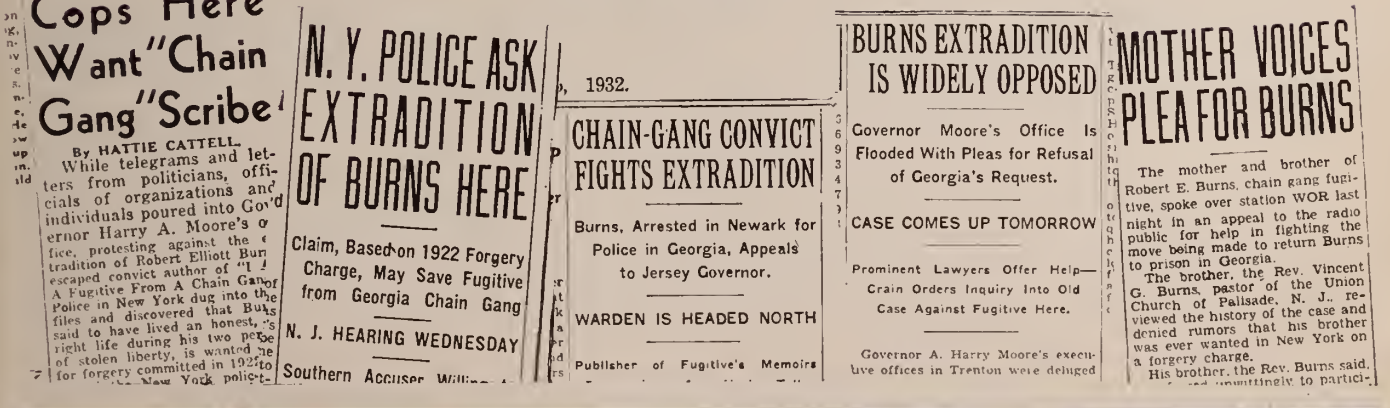
EXTRA!

The capture of Robt. E. Burns, who escaped from the Georgia chain gang, makes Jim Tully's

LAUGHTER IN HELL

one of the timeliest pictures ever released.

BOOK IT *NOW!*



Cops Here Want "Chain Gang" Scribe

By HATTIE CATTELL

While telegrams and letters from politicians, officials of organizations and individuals poured into Governor Harry A. Moore's office, protesting against the extradition of Robert Elliott Burns, escaped convict author of "I Am A Fugitive From A Chain Gang," Police in New York dug into their files and discovered that Burns said to have lived an honest, upright life during his two years of stolen liberty, is wanted here for forgery committed in 1922. The New York police...

N. Y. POLICE ASK EXTRADITION OF BURNS HERE

Claim, Based on 1922 Forgery Charge, May Save Fugitive from Georgia Chain Gang

N. J. HEARING WEDNESDAY

Southern Accuser Willing...

..., 1932.

CHAIN-GANG CONVICT FIGHTS EXTRADITION

Burns, Arrested in Newark for Police in Georgia, Appeals to Jersey Governor.

WARDEN IS HEADED NORTH

Publisher of Fugitive's Memoirs...

BURNS EXTRADITION IS WIDELY OPPOSED

Governor Moore's Office Is Flooded With Pleas for Refusal of Georgia's Request.

CASE COMES UP TOMORROW

Prominent Lawyers Offer Help—Crain Orders Inquiry Into Old Case Against Fugitive Here.

Governor A. Harry Moore's executive offices in Trenton were deluged...

MOTHER VOICES PLEA FOR BURNS

The mother and brother of Robert E. Burns, chain gang fugitive, spoke over station WOR last night in an appeal to the radio public for help in fighting the move being made to return Burns to prison in Georgia.

The brother, the Rev. Vincent G. Burns, pastor of the Union Church of Palisade, N. J., reviewed the history of the case and denied rumors that his brother was ever wanted in New York on a forgery charge.

His brother, the Rev. Burns said, ...

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

SALOONS WOULD

No. 702 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

A large part of the money which will go to saloons for beer, and beer taxation, will come out of the movie business.

Unless I miss my guess, the major part of it will come out of us, and my object in bringing it up now is to arouse you to the fact that, for business reasons if for no other, you and I have got to fight the return of the saloon as we would a pestilence.

The movie business never took such a spurt as it did when saloons were closed when prohibition was first enacted as a law and before it got to be an old story and became a joke.

The millions of nickels that used to slide over the bar for a seidel of beer and the millions of dimes which used to be spent in rushing the growler, began to pour into movie theatres. The man who earned a living by the sweat of his brow then began to take his family to the movies instead of soaking up the brew of the nation.

The saloon will not create one single new dollar of money. It will simply mean that the dollar which has been spent on the movies and on semi-luxuries and even on necessities will be, in part, spent somewhere else. That part of it will be lost to you and me.

WRECK THE MOVIES

Whatever good this does to the country at large, it will do us bitter harm if this beer is sold in saloons. The competition of the saloon would be a calamity.

While I have always opposed the use of the screen for propaganda, I think you are perfectly justified in using it to protect your business. You haven't any more business than you need even now, but you will have less if the saloon comes back.

Speaking of business, I am a movie man—not a wet nor a dry nor a Democrat nor a Republican—but a movie man interested in guarding my business and yours from a menace that is terribly real. I assume you feel the same way. If you do, tell your congressman and senator and tell them in plain language that if the saloon comes back they wont go back to office at the next election!

I now suggest to the trailer companies that they make trailers for you to use to combat the return of the saloon. They should sell these to you at a reasonable profit, because what's good for you is good for the trailer companies. Arouse the women of this country to the dangers attendant upon the return of the saloon—just accomplish that much, and you'll never have the saloons to worry about.

The most powerful medium through which to do this is your screen!

Carl Laemmle

(Note to artist:—Draw a good picture of McNamee's voice to illustrate this ad.)

THE BEST LIKED VOICE IN AMERICA

GRAHAM McNAMEE'S voice just cannot be imitated. It is still the best liked voice in America, heard by uncounted millions over the radio and for years in thousands of theatres using the Universal Newsreel.

IT has done more to lift the spirit of millions than any other voice has ever done. It contains humor, drama, fire, thrill and buoyancy. Millions respond to it every day. You ought to have it as a part of your show!

UNIVERSAL NEWSREEL IS McNAMEEIZED!

(To the ad man:— How in hell can i draw a picture of a voice? I'm an artist not a magician

The Artist

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

A Laemmle Yarn

LAST week's reminiscence of Carl Laemmle told how Worthy Butts and he were taken in by a pass-filled theatre. This week takes us along to Saturday, December 14, 1907. On that date, a banquet was tendered to the members of the United Film Service Protective Association and the Film Manufacturers and Importers of the United States. This banquet was held at the Grand Pacific Hotel and was tendered by the Chicago members of the Association.

A copy of that menu and program is at hand. It was sent to Mr. Laemmle by Mr. Joe Schuchert, who was formerly associated with Mr. Laemmle in business and it was sent to him on December 14th which, as will be observed, was exactly twenty-five years from the date of the actual banquet. The only official names printed are those of the Entertainment Committee. They are as follows: George Kleine, Chairman, Kleine Optical Co.; W. N. Selig, Selig Polyscope Co.; Eugene Cline, Eugene Cline & Co.; Carl Laemmle, Laemmle Film Service; George K. Spoor, National Film Renting Co.; Charles Hopp, Standard Film Exchange, and Warren A. Patrick, The Show World.

The program, too, is interesting, and consisted of ten numbers. Here they are:

"What Are We Here For" by A. D. Flintom of the Yale Amusement Company, Kansas City, Mo.

"Giving Rain Checks with Rain Storms" by Arthur S. Kane of the O. T. Crawford Film Exchange, St. Louis, Mo.

"The Newcomer" by Robert Lieber of the H. Lieber Company, Indianapolis, Ind.

"Publicity" by C. J. Strong of the Michigan Film & Supply Co., Detroit, Mich. (*Continued on page 32*)

ANOTHER EASY $5.00 FOR A CAPTION

Slim Summerville and ZaSu Pitts in a Palpitating Scene from "They Just Had to Get Married"

FIVE DOLLARS FOR A CAPTION

As you are reading this copy of the Universal Weekly, the judges are deciding who won the $5 for a caption for Tala Birell's back.

Now we are giving you another chance to show your ingenuity and imagination. Take a look at Slim Summerville and ZaSu Pitts in this scene from their screamingly funny picture, "They Just Had to Get Married," and send in your idea of what Slim is saying to ZaSu, in fifteen words.

If we cannot decide which answer is best entitled to receive the $5, we will pay the full $5 to the two best. As usual, no Universal employee is eligible. Answers must be received at the office of the Editor of Universal Weekly by or before noon of January 21.

Merry Christmas and Happy New Year
from
CARL LAEMMLE, THE WHOLE UNIVERSAL ORGANIZATION
and
THE UNIVERSAL WEEKLY

THE UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
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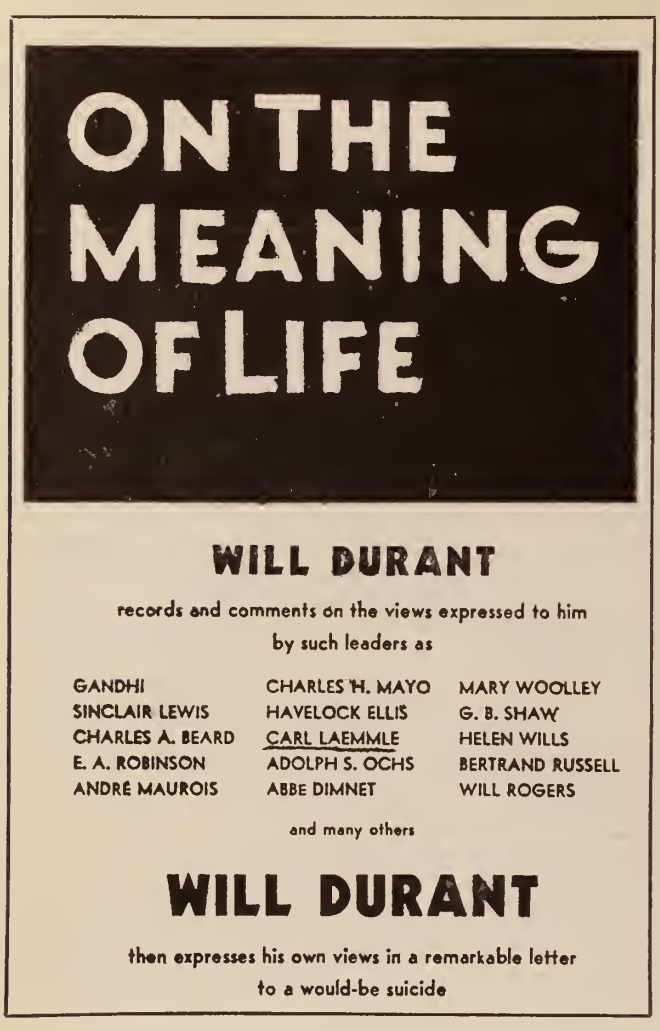


Cover of the Ray Long and Richard R. Smith book by Will Durant, "On the Meaning of Life"

CARL LAEMMLE THE OPTIMIST

LAST June Carl Laemmle received a letter from Will Durant, noted writer and professor of philosophy, and author of "The Story of Philosophy." Mr. Durant asked Mr. Laemmle some questions which are so important, so near the base of human character, so revealing in their insight into personality, that the editor of the Universal Weekly has asked permission to reprint them. These questions were asked by Mr. Durant of fifteen eminent men connected with business, sport, politics, education, literature, philosophy and religion. They were incorporated later into a book called "On the Meaning of Life." This book was published by Ray Long and Richard B. Smith. It is to their kindness that we are indebted for permission to reproduce the following portion of the letter of Mr. Durant, and the entire text of the letter which Carl Laemmle wrote in reply. Here is the extract from the letter:

"I am attempting to face, in my next book, a question which our generation, perhaps more than any other, seems always ready to ask and never able to answer—what is the meaning or worth of human life? - - - - Perhaps the verdict of those who have lived is different from those who have merely thought. - - - - Spare me a moment to tell me what meaning life has for you, what keeps you going, what help—if any—religion gives you, what are the sources of your inspiration and your energy, what is the goal or motive-force of your toil, where you find your consolations and your happiness, where in the last resort your treasure lies."

Here is His Reply to the Serious Questions of Will Durant, Later Published in "On the Meaning of Life"

"Dear Mr. Durant:

"I enjoyed your letter . . . and I am glad to answer your questions, but I am sorry to say I am going to disappoint you because my answers, while truthful, will be utterly bromidic. At least that is how I fear they will impress a mind like yours.

"If science and philosophy have brought us to the dreadful pass you describe in your letter it doesn't speak very well for too much thought, does it? In my experience, I have found that most of the people I consider slightly off their base are merely victims of too much introspection.

"You ask me what keeps me going. My answer is the answer which all smart alecks laugh at—it is work. I get a tremendous kick out of seeing my ideas take form and bring concrete results. The fact that countless ideas do not work out does not take away from the pleasure I derive from those that do. I like the feel of power—you see I am being as frank as I know how—and I like to make a money profit on my work. But the thing that keeps me going is the work itself and the sense of achievement. I cannot play as much as some men do because my eyes are not very good and my hearing is not of the best. So my play consists of a small game of poker with congenial friends, or perhaps a small bet on a horse race.

"As for religion, I do not know how much help it gives me. Very likely it helps me unconsciously and it certainly must have had something to do with the formation of my ideals. Probably, too, it has much to do with my energy although I have no tangible proof of it unless you consider one occasion when I was given up for dead and something pulled me through.

"My children, my one grandchild, my other relatives and my friends are my consolations and my happiness. You ask where in the last resort my treasure lies. I think it lies in an almost frenzied desire to see my children and my children's children well cared for and happy.

"I wonder if you had your tongue in your cheek when you said 'we are driven to conclude that the greatest mistake in human history was the discovery of the truth.' When was this discovery made? I have not seen any headlines about it in the daily papers. I have supposed

(*Continued on page 32*)

A Hit at Warner Bros.' Winter Garden, N. Y. Week Before Xmas— A Hit for You Any Time!

AFRAID to TALK

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

"One Of The Best

"It is one of the best feature pictures ever made," says Variety. "The cast is impressive... Story moves along sequentially and includes drama, crime, murder and a modicum of comedy. Entire action takes place on a train from Paris to Rome. No detail is lacking and apparently no expense was spared. . . Should be a tremendous success."

JOIN THE REST OF THE TRADE IN CELEBRATING

Ever Made"

—Says Variety

featuring

Esther Ralston and Conrad Veidt

with

Joan Barry, Harold Huth, Gordon Harker, Cedric Hardewicke and many others. Directed by Walter Forde.

A Gaumont Picture.

SS

CARL LAEMMLE'S 27TH ANNIVERSARY!

HIGH SPOTS FROM

The eagle eyes of the chief of police cut through him like a knife.
"Rome Express"

There—in the very same stateroom!—lay the body of the murdered man!
"Rome Express"

"He lies! Ask him where he w

"But listen, sweetheart, your husband doesn't deserve any better."
"Rome Express"

Walking down the corridor was the man with the brief case!
"Rome Express"

"ROME EXPRESS"

hen the murder was committed!"
"Rome Express"

"I'm sick of the whole thing. I want to live like a regular girl."
"Rome Express"

"Stop it, you fool! Do you think you can pull that on me?" *"Rome Express"*

He laughed crazily and suddenly disappeared from sight!
"Rome Express"

A STUDIO MARVEL

"Destination Unknown", With Its Unique Three Masted Schooner, Constructed in Its Entirety on One of Universal City's Huge Stages, Is A Triumph of Studio Craft

EVERY conceivable part of a rum-running ship is seen as the background for various scenes in "Destination Unknown", the Universal sea drama which has just been filmed at Universal City, with Pat O'Brien and Ralph Bellamy in leading roles.

Every scene of this unusual picture takes place aboard the storm-tossed "Prince Rupert", where 13 men take part in a desperate intrigue to gain possession of the scant ten gallons of drinking water locked up in a barrel on deck—while a beautiful girl hides below in the stateroom of the dead captain. There are scenes on every part of the decks of the lumbering craft; in the cramped quarters of the fo'csle; in the galley presided over by the slovenly cook; in the hold, where 5,000 cases of contraband whiskey are stored; in the captain's cabin, where the girl cowers in fear of her life; at the foot of the only remaining mast, where a dilapidated sail hangs useless in the dead calm of a sweltering tropic sea; at the pumps, where exhausted gangsters are eventually forced to sweat and labor in an effort to keep the stricken ship afloat.

And over all hangs the desolate half-light of foggy days, or the impenetrable darkness of starless nights, while heat lightning adds an eerie aspect to the scene. It is the acme of realism. But here is the kick. The storm torn "Prince Rupert" never weathered any storm at all. She was built in the Universal carpenter shop. Though she labors in huge billows, they are in a tank on Universal City's biggest sound stage. The Universal director can make the wind blow, the waves break high and the lightning flash any time he wants to, which is infinitely more practical than waiting for them to happen naturally in the Pacific Ocean where this drama is supposed to take place. Wonderful are the movies.

"Destination Unknown" was directed by Tay Garnett, and the cast includes, in addition to O'Brien and Bellamy, such favorite screen players as Betty Compson, Tom Brown, Russell Hopton, Alan Hale, Rollo Lloyd and Stanley Fields.

The scene above shows the Universal camera crane working on the deck of the good ship "Prince Rupert," while huge batteries of lights which would never be possible in the Pacific Ocean, give the scene the illumination and controlled shadows.

CARL LAEMMLE'S 27th ANNIVERSARY CELEBRATION

"Drew Extra Business"

—Says Exhibitor Cecil Cupp, Royal Theatre, Arkadelphia, Ark., in Motion Picture Herald

To which you can add these Variety reports: "Looks exceptionally well for this house (RKO, Providence) and $11,000 is the fine figure looked for" . . . "Will get $7,000, great (Ritz, Birmingham)" . . . Smart $9,800 (RKO, Los Angeles) . . . "Should Gather in neat $10,000 (Warner, Pittsburgh)" and these Motion Picture Daily Reports. American Twin Cities Top, $20,700." . . . $3,000 Above normal in Cleveland.

With RICHARD ARLEN, Andy Devine, James Gleason, Gloria Stuart, John Darrow, Merna Kennedy; THE 1931 ALL AMERICA FOOTBALL TEAM. Story by Richard Schayer and Dale Van Every. Produced by Carl Laemmle, Jr. Arranged by Christy Walsh. Directed by Russell Mack. Presented by Carl Laemmle.

"The ALL AMERICAN"

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

"THE BIG CAGE" EPIC OF CIRCUS LIFE PACKED WITH THRILLS GALORE

Vince Barnett, rubber lipped comedian, and Devine of the gravel-throated voice, as important adjuncts to "The Big Cage." They supply the comedy.

Clyde Beatty, staging the climax act of "The Big Cage" for two hundred Los Angeles newspaper people on the Universal City lot.

Clyde Beatty, himself, most famous animal trainer and performer with animals in the world today, as he appears in "The Big Cage."

"THE BIG CAGE," which is in the midst of production now at Universal City, will be the greatest circus motion picture of all time, with its scores of wild animals,—lions, tigers, leopards, panthers, controlled by Clyde Beatty, the world's most famous, and youngest, animal trainer. It is an epic of the circus, depicting almost in exact detail the life story of Beatty, whose career has been devoted entirely to the training and psychology of wild animals and whose life story is like a colorful, almost unbelievably thrilling romance. The volume of his life is to appear this winter written by Edward Anthony and himself.

Clyde Beatty, who has been associated for years with the Barnum and Bailey and Hagenbach-Wallace circuses, came to Universal City last month, with forty-three lions and tigers from the circus arena, all of which he had thoroughly under control. These, together with many other ferocious beasts, will be seen in "The Big Cage." Beatty is the only circus trainer known who has been able satisfactorily to bring together in the same cage and put through performing stunts, lions and tigers. He manages it amazingly well, however, and to the astonishment and delight of the spectators, enters a cage containing both lions and tigers, and in a calm, precise, efficient way, puts the animals through the tricks which he has taught them. His only self protection during his training of the beasts is a slenderly-constructed chair, which he holds in his left hand. He calls the animals to attention by the crack of his whip, and by the firing of blank cartridges from his pistol. From that point on, he has their attention, and does not resort to force or bullets to coerce them. In fact, his pistol never contains bullets as a safeguard for himself.

Beatty loves his work and his animals, and they sense this and obey the trainer implicitly. Beatty has been able also to bring together in an act both female and male lions and tigers, a feat never before accomplished successfully in the annals of the circus.

All of these hitherto unfilmed stunts will be seen in "The Big Cage," which is being directed by Kurt Neumann from the story by Edward Anthony, which appeared in Colliers. Anthony himself went to Universal City to confer with Beatty and his collaborators on the screen version of his novel,—Dale Van Every and Ferdinand Reyher, and together they have evolved a romance which is absolutely unique.

(Continued on page 32)

"ROXY" ADDS HIS PRAISE

RADIO CITY THEATRES
ROCKEFELLER CENTER—NEW YORK

RADIO CITY MUSIC HALL
RKO ROXY THEATRE
Office of the Director

December 12th, 1932.

Carl Laemmle - - -

Carl Laemmle — Old timer I salute you. I click my heels, bring my hands smartly to my visor and do so with the sheer love and admiration for what you have done, what you have meant to the motion picture industry, and what you mean to me as a man. You are one of the immortals and what you have accomplished will live as long as a picture will be shown.

So, Old timer, once more I salute you and with all my heart, I say "God bless you and keep you."

Sincerely yours,

"Roxy"

Nothing like
it ever before
on stage or
screen!!!!

KARLOFF

(*The Uncanny*) *in*

UMMY

with ZITA JOHANN, DAVID MANNERS, Edward Van Sloan, Arthur Byron. Story by Nina Wilcox Putnam and Richard Schayer. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle.

STEP OUT WITH UNIVERSAL

"S. O. S. ICEBERG" SHOOTING BEGINS

Ernst Udet in his first flight over the iceberg-infested ocean in front of Dr. Fanck's camp at Nulgarfik.

The cameraman, Richard Angst, and David Zogg, an Arctic guide, returning to camp after taking the first pictures of Udet for "S.O.S. Iceberg" in the treacherous ice infested fjord.

AFTER the gigantic task of unloading the Borodino had been accomplished and the "S.O.S. Iceberg" company and supplies encamped within a short distance of the village settlement of Umanak, Greenland, Dr. Arnold Fanck began his search for the proper spot in which to film his first scenes amid the icebergs of the Arctic. Those near at hand, off the harbor of Umanak, were far too brittle, liable to break apart at any moment, to be practical for his purpose. He departed in one of the two motor boats of the company and within two weeks returned to Umanak, having been successful in finding the ideal location. It was a spot eighteen hours' sail away from the expedition's headquarters, and the leader returned to bring back with him several of the actors, headed by Miss Leni Riefenstahl, and additional food supplies.

The trip back to Dr. Fanck's location was a thrilling but very dangerous one, fraught with constant peril of the floating icebergs colliding with the comparatively small motor boat, the "Poul," in which the intrepid company had set out toward its objective. The boat could not be brought directly to shore in the icy fjord, when the camp was finally reached, but the little band of pioneers had to leave it a short distance out in the water and actually walk and climb over the ice floes, some small and treacherous, others huge, glistening ridges, which blocked the harbor. Their trek to land took one hour of weary, nerve-straining walking over the ice.

Dr. Fanck's headquarters on his first location site were of necessity primitive, consisting of but three tents. The entire company which he had assembled for this particular sequence of the work comprised fifteen people and they slept in groups of six in the three tents.

The first scenes of the actual drama for "S.O.S. Iceberg" were shot with Sepp Rist swimming in the freezing waters off the shore of Nuljarfik, with the two cameramen of the expedition, Hans Schneeberger and Richard Angst, experiencing unimaginable difficulties in filming Rist, as they were naturally forced to stand on the icebergs with their camera equipment. Both men are expert swimmers and were in no real danger of their lives should the ice floes sink, but the precious apparatus and negative would be irrevocably lost should such an accident occur and the ice floes burst apart or sink. However, luck was with them, and the first scenes filmed successfully.

The next sequence of scenes were those taken of Ernst Udet, the famous aviator, flying over the icebergs in the fjord. Udet was compelled to fly perilously low at times to make the scenes authentic and he was in constant danger, for in no case could he have landed in the fjord, cluttered as it was with the jagged ice mountains. These flying stunts were photographed to the entire satisfaction of Dr. Fanck, and at their conclusion Udet flew away to deliver to a steamer which he had sighted, a package of mail from the expedition, mail which he had collected by an inge-

(*Continued on page 32*)

Congratulations From Mr. Schenck

LOEW'S INCORPORATED
Broadway at 45th Street
New York, N. Y.
Office of the President

Mr. Carl Laemmle
Universal Pictures Corporation
730 Fifth Avenue
New York City

December 13th, 1932.

Dear Carl:

I understand you are now twenty-seven years old. They say that is your business age, but from the way you go at things I should say that it is rather your actual age.

Good luck and continued success go with my congratulations.

Your friend,

NMS:HH

Loew's Incorporated
Broadway at 45th Street
New York, N. Y.

SCREAM IT FRO

TWENTY-FOUR SHEET

3 SHEET (D)

1 SHEET (A)

JOIN THE REST OF THE TRADE IN CELEBRATIN

m the HOUSETOPS!

1 SHEET (B)

3 SHEET (C)

◀ 6 SHEET

ARL LAEMMLE'S 27TH ANNIVERSARY!

TURN YOUR
A PROF

YOUR THEATRE CAN NOW PRESENT

MORTON DOWNEY

WALTER WINCHELL

NICK KENNY • LOUIS SOBOL

THE BOSWELL SISTERS

THE STREET SINGER

ART JARRETT • PAUL WHITEMAN

BUDDY ROGERS, LEO REISMAN, MILDRED BAILEY, JACQUES RENARD

LEW BROWN and RAY HENDERSON

NORMAN BROKENSHIRE, FOUR ETON BOYS, STEPIN FETCHIT, VINCENT LOPEZ

IN

UNIVERSAL'S RADIO SHORTS

Produced by
William Rowland-Monte Blue Productions, Inc.

LOSS INTO IT!

THE STARS WHO FORMERLY KEPT THE PEOPLE AT HOME WILL NOW BRING THEM TO YOUR THEATRE.

You Can Always Boost Business With Action
and that means
TOM

MIX

in

DESTRY RIDES AGAIN
RIDER OF DEATH VALLEY
THE TEXAS BAD MAN
MY PAL, THE KING
THE FOURTH HORSEMAN
HIDDEN GOLD
FLAMING GUNS

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

SOME NEW YEAR'S RESOLUTIONS

Take "Inventory" of Your Showmanship Record

When the New Year's morning headache subsides, the patient usually wakes to the fact that it is time to make some wild resolutions for the coming year. He breaks them afterwards, but he has a grand and glorious feeling making them and speculating as to what they will bring.

Instead of making too many resolutions for 1933, we think the showman could boil them down to three. Good ones. It should be unnecessary to break them and probably comparatively easy to carry them out.

(1) **I WON'T LOSE MY ENTHUSIASM!** The picture business grew because of the never-say-die spirit of its leaders. It is imbued with the lusty enthusiasm which carried it over many rough spots and which will again swing it into prosperous days. Be enthusiastic -- more enthusiastic than ever before. Your spirit should enthuse the public to patronize your theatre more frequently.

(2) **I will be tireless.** Work as you never did before to overcome the obstacles of the depression. Work on every picture ceaselessly, relentlessly; swing business to normal by the sheer power of persistent showmanship. Never let up a second any day—any minute!

(3) **I will take "inventory" of my showmanship.** Review the last ten pictures you have played. Check down after each what unusual exploitation (not routine) you did to put it over. Note what showmanship methods you used to overcome the necessity of your reduced expenditures on some pictures.

The ten picture inventory will tell you plenty. Have you used your brains and energy to battle for the success of your theatre as you would for your very life—*or have you drifted into the slip-shod ways of some of the other managers who find it easy to say—"Well, times are bad—business is bad—no matter what you do it doesn't bring in any extra money—so why do anything?*

Maybe this showmanship inventory will reveal many things to you. Maybe it will show you that you have slipped without realizing it. Okay! *If you have—now is the time to put into effect resolutions number one and number two!*—Joe Weil.

A BIG SPACE "CO-OP"

Lawrence Schanberger, manager of Keith's Theatre, Baltimore, Md., promoted attractive large space for "Once In A Lifetime" in this co-op ad page. It is interesting to note the unusual type of tie-in ads.

NOW WHEN EVERY PENNY COUNTS

USE ONLY SURE-FIRE AD-HELPS

You can't afford to experiment these days. Every cent you spend to attract attention must actually pull people in. Every advertising accessory you get from Universal is created to accomplish this and nothing is wasted on silly ideas. Here are some practical items for your campaigns:

"THE MUMMY"—Unusual cut-out hanger of mummy in case, price 12c each in lots of twenty-five. Unusual three-fold dye-cut herald, $3.75 per thousand. - - - *"AFRAID TO TALK"*—Punchy, yellow sheet tabloid herald, sizzling with news, $3. per thousand. - - - *"LAUGHTER IN HELL"*—Set of three striking third sheet snipes, 15c a set. Great advance teasers. - - - *"THE ALL AMERICAN"*—Ten foot cut-out streamer for hanging under marquee. Beautiful flash, special $2. - - - *"TOM MIX"*—Circus him with 24 sheet on each picture. Also Mix hats $4. per hundred and big cut-out of Tom Mix on horse $1.25 each. - - - Space permits mention of only a few items. Ask your Universal Accessory Manager to show you others on different pictures.

A "Crack-Up Ballyhoo"

This "Air Mail" ballyhoo attracted lots of attention in McAllen, Texas where L. J. Mason, manager of the Palace Theatre had it wheeled around town.

WE HAVE WITH US TO-DAY— FIVE MORE SHOWMANSHIP WINNERS!

Again we are happy to announce more managers who have "stepped" out with big campaigns and come through winners of UNIVERSAL WEEKLY CERTIFICATE OF MERIT AWARDS. Here they are:

R. T. KEMPER, manager Capitol Theatre, Wheeling, W. Va., for his newspaper contests on "The All American."

CURT BECK, manager Majestic Theatre, Dallas, Texas, for his fine flash front on "Air Mail."

WILLIAM ISRAEL, manager Stanton Theatre, Philadelphia, Pa., for his all-around campaign on "The All American."

S. G. KARLAS and ROBERT COLLIER, manager and publicity manager Criterion Theatre, Los Angeles, Calif., for their "Lifetime" campaign.

Good work, men! Our hats are off to you! Your certificates, personally signed by Carl Laemmle, are in the mail.

There are more CERTIFICATES OF MERIT waiting to be awarded to enterprising showmen in recognition of exceptional exploitation. Send YOUR campaigns to: SHOWMANSHIP EDITOR, UNIVERSAL WEEKLY, 730 Fifth Ave., New York City.

FLASHY FRONTS MAKE THEM STOP— GOOD "COPY" PULLS THEM IN!

Ads and Radio Feature "Air Mail" Plane Contest

THROUGH a contest with the Bamberger Aero Club, Walter Leach of Warner's Branford Theatre, Newark, N. J., arranged a model plane building contest for his "Air Mail" campaign. The club is conducted by a local department store that also controls the WOR radio station, which naturally resulted in the contest getting plenty of time of the air. In addition the theatre played up the contest in its daily ads. Two hundred models were entered and put on display in the theatre lobby. Prizes were given for the best scale model, the best mail plane model and the best Bamberger Club entry. A party was given on opening day for two hundred members of this club.

A hook-up with the Boys' Air Mail Society resulted in a display of letters carried on such first flights as Graf Zeppelin, D-O-X. Lindbergh's, Pan-American and others. Leach's front was made up of six sheet panels and large cut-out, zooming planes. The art on the panels was adapted from the posters.

HERE'S HOW THE BRANFORD SOLD "AIR MAIL"

This is Walter Leach's impressive front at the Branford Theatre, Newark N. J., for "Air Mail." Note the six sheet panels, with art adapted from the posters and the large cut-out planes.

Mailing List Pays Portee

JACK PORTEE of the Rex Theatre, East Rutherford, N. J., finds good response to letters sent out over his mailing list. He does not use them too often but uses heralds consistently. When a special comes along, the signed letter that goes with the herald gets big attention.

KOPPLIN ADS ATTRACT

HAROLD KOPPLIN of the Wometco Theatre Chain, Miami, Fla., is putting out some excellent combination ads. He recently launched a great Thanksgiving Festival for all the Sidney Meyer-Mitchell-Wolfson houses.

The theatres announced that two people would be admitted on one paid admission and one article of food to take the place of the other admission. Various charitable organizations of the city were tied up. Newspapers gave it fine space, leading citizens cooperated, boosting the good will of the theatre sky high.

Jack Fink, manager of the Wometco Capitol Theatre, gave an additional zoom to AIR MAIL, playing during the Festival, by tying up the classified ad pages of the local newspapers, getting big space on the basis of one free admission for each classified ad placed. Since people who got the tickets bought additional admissions, the idea was a profitable one as well.

ANOTHER SMASH FRONT FROM SEATTLE

Ray Cooper and S. J. Carey of Sterling Chain Theatres, Seattle, Washington, backed up their campaign for "Igloo" with this exceptional front. Mounted on the centre and end panels, are exhibits of Eskimo equipment and trophies. In the foreground is a fully equipped "kyak"—Eskimo canoe, borrowed from a local collection. Grand showmanship!

TRAVELING BILLBOARD

I. J. CRAITE, manager of the National Amusement Company's Fort Theatre at Fort Atkinson, Wisconsin, uses an inexpensive, yet effective moving billboard to cover surrounding towns. Three and six sheet frames were built on a model "T" Ford that cost Craite $20.00. $5.00 purchased the material for building the display mountings and painting the truck in red, yellow and orange. A nice flash on the roads!

SMART SHOWMEN TAKE ADVANTAGE OF GREAT "DARK HOUSE" STUNT IDEAS!

A Front That Put The Show Across

Eddie Helwig, manager of Warner's Rivoli Theatre, Paterson, N. J., designed this prize front for "The Old Dark House." See story at right.

HELWIG'S WEIRD, SHADOWY FRONT SELLS KARLOFF THRILLER IN PATERSON

THE entire theatre front a replica of "The Old Dark House!" Giant cut-out heads of Karloff peering over the roof, with weird green and red lights in the eyes! Two banks of flood lights criss-crossing the display at different angles causing spooky shadows! Under the marquee and in the lobby green and red lights flashing on and off cross each other at angles! The whole eerie display flooded with green and amber lights!

That is a brief description of the front and lobby designed by Eddie Helwig, manager, to sell "The Old Dark House" at the Rivoli Theatre, Paterson, N. J., and follows along the idea suggested in Universal's practical press sheet. Several character heads, cut-out from the posters, were used on the display. The upper part of the "house" appeared over the marquee and the lower part under, taking in the box-office. It was all cut-out of beaverboard and painted by the theatre artist.

During the running of the trailer, a week in advance of the opening, at the point where the weird noises and lightning occur, Helwig turned the house lights off suddenly, sweeping the house into total darkness for a few moments. It was a very effective stunt as it started the patrons talking about "Dark House." A lobby amplifier was used during the run to ballyhoo the thrills and mystery of the picture. Helwig's campaign resulted in the Rivoli's best opening in months. Albert S. Nathan, Universal exploiteer, assisted.

"THRILL-O-METER" AND DARING CRITIC BOOST "DARK HOUSE" IN LOS ANGELES

PLAYING on the spooky thrill angle of "The Old Dark House," R. L. Moss, manager and Ken McGaffey, publicity manager, set up what they described as a "thrill-o-meter" in the lobby of the Hill Street Theatre, Los Angeles. The machine gave the weight and recorded the heartbeats of all who stood on its platform. A sign suggested that patrons test their hearts before going in to see "The Old Dark House." The stunt, adapted from a press-book suggestion, attracted considerable attention.

Another successful stunt used by Moss and McGaffey was to dare one of the local women movie critics to see the picture alone in the darkened theatre at midnight. The critic accepted the dare and gave it a fine story in her paper on opening day.

Three downtown Woolworth stores devoted windows to special displays of their Mystery Magazine containing the story of "The Old Dark House" with illustrations from the picture. Production stills, lobby photos and a tie-up card were used in the displays. The Hill Street lobby displayed enlargements of "fright" stills against an orange background. Daily radio announcements of the engagement were made over four local stations. Ben Westland, Universal exploiteer, assisted on the campaign.

"Dark House" Lands Woolworth Windows

One of the Woolworth store windows in Los Angeles, Calif., devoted to a display of their Mystery Magazine containing the fictionization of "The Old Dark House." Note the large tie-up card for the Hill Street Theatre.

WINTER GARDEN THEATRE STARTLES NEW YORK WITH DRAMATIC CAMPAIGN ON "AFRAID TO TALK"

Takes Advantage of Furore Caused by Attempted Banning of Stage Play—Plays up Sensational Angle with "We Dare to Present" Line

WHEN Universal's "Afraid to Talk" was booked into the Winter Garden Theatre by Harry Charnas, general manager of Warner's metropolitan theatres, he put his staff to work on a hot-shot campaign. Lou Goldberg, Warner's exploitation director, assisted by Arthur Jeffries and Meyer Beck of the Warner staff, worked hand in hand with Morty Levine, manager of the Winter Garden to give a great send-off to the picture.

Because an attempt to stop the play "Merry Go Round," on which the film is based, caused such a furore when it was presented in New York, Warners decided to take advantage of this angle by tying it into the picture showing. Copies of the newspapers which carried headlines on the attempted banning of the play were blown up and used for advance lobby display and were also incorporated in the striking newspaper ads. (Note ads on opposite page).

To further carry out the spirit of the campaign a private preview of the picture was held two days before the opening, to which were invited Judge Samuel Seabury, members of the Citizens Committee of One Thousand, and other civic leaders and editorial writers. Among those present were Dr. William J. Scheffelein, chairman of the Committee of One Thousand, Harry Elmer Barnes, noted editorial writer and many others prominent in civic work.

The keynote of the front and lobby display, and also the feature of some of the newspaper ads, was a play up of the sensational drama angle with the line: WE DARE TO PRESENT, preceding every display of the title. The Universal tabloid herald was blown up for lobby wall decorations and for the front display. Enlarged cut-out heads of the big cast were swung in semi-circles over the box-office and the two main entrances, with catchlines, as suggested in the pressbook.

The newspaper campaign, in addition to taking advantage of the publicity gained by the play, featured the sensational drama angle. Note the clever wording of the type ad on the opposite page. While it does not say in outright language that the picture showing would be stopped, it subtly hints at such a possibility, a good way of intriguing public interest.

The night shot at the top of the opposite page shows the Winter Garden's gigantic electric sign, the largest theatre sign on Broadway, advantageously used to play up title, cast and also the "Dares to Present" angle.

Despite a freezing cold spell which descended on New York suddenly, the picture opened to very good business and is doing far better than average business during the pre-Christmas week, usually considered the worst in the year. All of which proves that good showmanship, faith in the picture and money spent wisely in advertising, will show results no matter what the week happens to be! Congrats, Harry Charnas, for some clever showmanship!

Set Dates Now — Carl Laemmle 27th Anniversary Celebration

NASSES' "BROWN OF CULVER" CAMPAIGN GETS SCOUTS AID

WHEN "Tom Brown of Culver" played Phil Chakeres' Murphy Theatre in Wilmington, Ohio, Billy Nasses, manager, went after the co-operation of the local Boy Scout troop, and, as the picture above, indicates, had a nice turn out. Acting on the pressbook suggestion Nasses located a local lad who is a student at the Culver Military Academy (he is at the extreme right of the picture), and invited him as the guest of honor at the opening performance. With the Culver student leading, the Scouts staged a parade through town ending up at the theatre where they attended the performance in a body.

SCOUT WEEK FEB. 8th—14th

National Boy Scout Organization Recommending Troop Attendance At "Brown of Culver" Shows

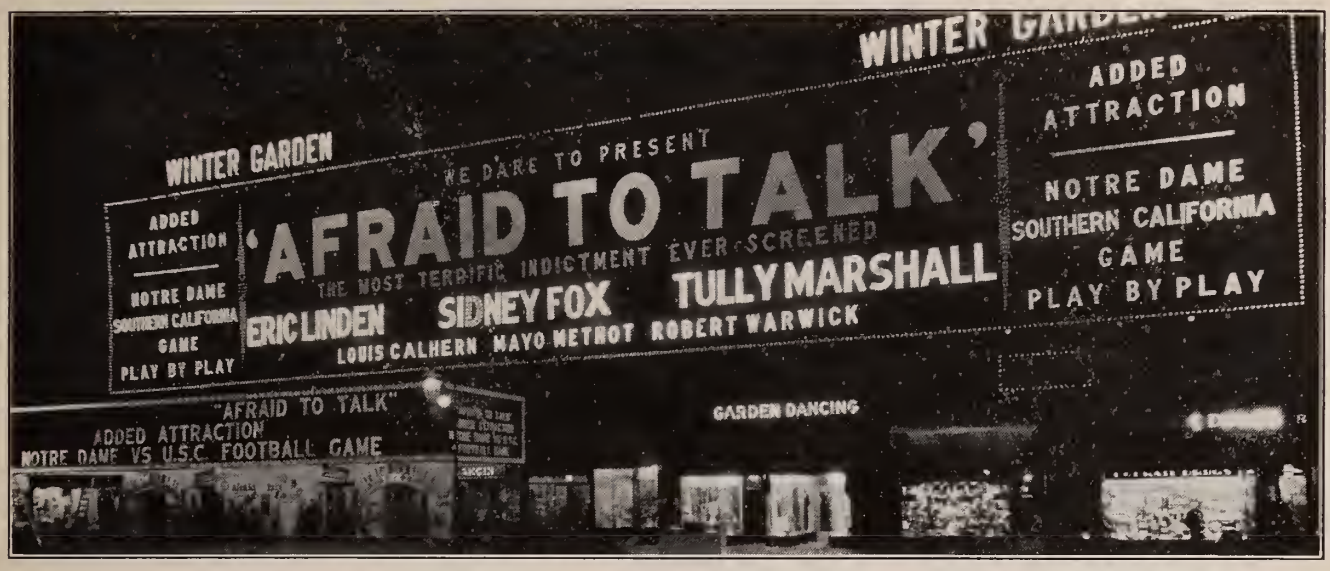
HERE is a chance for exhibitors throughout the country to cash in on a sure-fire attraction for Boy Scout Week, February 8 to 14.

Through a movement set in motion by G. R. Bremner, prominent leader in boys' work in Ontario, California, Boy Scout Headquarters in New York are sending official recommendation to Scout posts everywhere that attendance at special matinees of "Tom Brown of Culver" be made a part of the week's program. C. J. Carlson, a member of the National Council of Boy Scouts and in charge of the organization's activities in California, Utah and Arizona, took the recommendation to New York for presentation to the National Council, and a General Order has gone out to posts in all parts of the country.

More than a million Boy Scouts will see this interesting picture during the week of February 8-14—if they can find a theatre where it is showing.

Get in touch with your local Boy Scout post and with the nearest Universal exchange, and go after your share of this ready-made business. In Bremner's home town of Ontario—a city with a population of 15,583—Manager Garry Carr of the Fox Granada Theatre is showing "Tom Brown of Culver" at a special matinee on Friday, February 10, for its SEVENTH engagement!

TALKING OUT LOUD FOR UNIVERSAL'S SENSATIONAL FILM "AFRAID TO TALK"

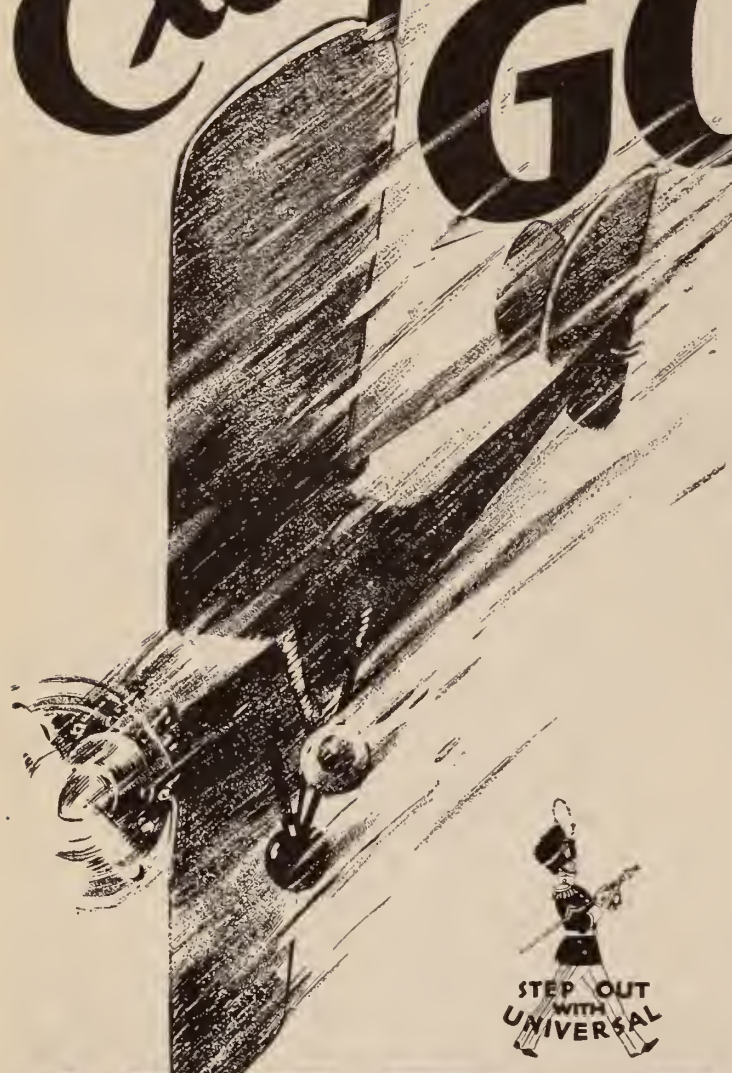


Above: Night shot of Warner Bros.' Winter Garden Theatre, showing the gigantic electric display for "Afraid to Talk." *At bottom of page: A close up of the Winter Garden flash under the marquee. Note the "Dares to Present" angle.*

Above: Winter Garden newspaper campaign. The ad at left, 2 columns by 7½ inches, plays on the opening difficulties experienced by the Broadway play. Next ad, 2 columns by 5½ inches, hints at the possibility of the picture being closed on opening night. The third ad features the "DARES TO PRESENT" angle.

"Exceptionally GOOD!"

—Says Exhibitor G. W. Yeaton, Ioka Theatre, Exeter, N. H., in Motion Picture Herald



"Universals 'Air Mail' playing Palace (Albany) topped Attendance listings at 225%"—Box Office. "The Mayfair (New York) had a nice week with 'Air Mail' which ended at $23,000—M. P. Daily. "'Air Mail' $10,500 Nice in Providence"—Variety.

With RALPH BELLAMY, Gloria Stuart, Pat O'Brien, Slim Summerville, Lilian Bond, Russell Hopton. Story by Dale Van Every and Frank Wead. Produced by Carl Laemmle, Jr. Directed by John Ford. Presented by Carl Laemmle.

"AIR MAIL"

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

PLAY IT AGAIN!

Normal Business

It Boosts Business Every Time You Play It!

Back Street Business

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

POWERFUL AND GRIPPING PICTURE

Says Bland Johaneson in The New York Sunday Mirror

of "AFRAID TO TALK"

Many other pictures have exposed the unsavory alliance between crooks and politicians which exists in bigger cities. But they do not take the edge off this one, which describes conditions with greater frankness, carries a staggering punch, issues a stinging indictment against such familiar practices as protection and the frame-up. The story is bitter with conviction, harrowing and exciting. A little late to join the cycle of crook-politician melodramas, it still is a powerful and gripping picture, cleverly written, ably acted and skillfully cast.

Plausible and credible in every detail, the boy's experiences as a tool of vicious politics will stir you profoundly. Eric Linden gives a brilliant performance as the unfortunate bellhop.

The company surrounding him is unusually interesting. Louis Calhern gives the most colorful performance as the crooked district attorney. Berton Churchill is splendid as the crooked mayor. Many familiar performers appear in the minor roles, adding substantially to the merit of the picture.

"Afraid to Talk" is strong melodrama, a well-made and unusually entertaining film.

"THE BIG CAGE"

(Continued from page 14)

The cast supporting Clyde Beatty in "The Big Cage" includes Vince Barnett, Raymond Hatton, Andy Devine, Mickey Rooney, Wallace Ford, Edward Piel, Sr., and Reginald Barlow. The leading lady has not yet been selected, but Carl Laemmle, Jr., is seeking one of the type of Lillian Leitzel, the beautiful circus aerialist, who combines great charm and grace with remarkable skill as a circus artiste.

Several days ago at Universal City, Clyde Beatty performed one of the scenes from "The Big Cage" before all of the newspaper reporters and motion picture critics of the Los Angeles papers, all of the performance being recorded in films as part of the production.

S.O.S. ICEBERG STARTS

(Continued from page 18)

nious device. The letters were attached, in a bag, to a huge pole, and Udet, flying very low, by means of a long hook, reached out of the 'plane and secured the mail bag. He was the company's only means of communication with the outside world and with the rest of their company in Umanak.

Udet returned to Nuljarfik with the information that Knud Rasmussen had arrived in Greenland and was awaiting the leader, Dr. Fanck, in the town of Nugeizjak. The company having completed its work in Nuljarfik, and anxious to join Rasmussen, who had assumed the protectorate of the expedition, broke camp hastily, and set out in motor boats, in a favorable current, through the icy waterway.

A LAEMMLE YARN

(Continued from page 5)

"The Old and the New" by J. S. Blackton of the American Vitagraph Co., New York, N. Y.

"Pioneer Pictures in the Far West" by C. H. Packham of the Cleveland Film Exchange, Cleveland, Ohio.

"Thomas A. Edison" by Alex T. Moore of the Edison Manufacturing Co., New York, N. Y.;

"Motion Pictures in Southern California" by Theo. M. Newman of W. H. Clune Co., Los Angeles, California;

"What Do We Owe Our Customers?" by Chas. Hopp, of the Standard Film Exchange, Chicago, Ill.;

"Under the Black Tent" by W. H. Swanson of Wm. H. Swanson Co., Chicago.

Mr. Schuchert, Sr. owns the Columbia and the Colonial Theatres in Buffalo, though he is practically retired himself. They are run by his son.

Thank you, Mr. Schuchert, for sending in this program. It is a splendid reminiscence.

Watch next week's Weekly for another illuminating reminiscence.

CARL LAEMMLE ANSWERS WILL DURANT

(Continued from page 6)

that each individual among us was still hoping to make the discovery in his own way and that this hope constituted a large part of his life, whether he was aware of it or not. The truth which different men THINK they have discovered is probably not the truth at all, and that is why it has not made us free. I still have my illusions, thank God, and I feel sorry for the scientists and philosophers who have thought themselves into a deep pit.

"One of the things I am most grateful for is the fact that through a life of hard work, of one menacing crisis after another, of one disappointment and one triumph after another I still remain an optimist. I do not know just what my main goal is—other than what I have described—but I know I would have no goal at all if I were not an optimist.

"I would rather remain a hard working business man and be as happy as I am than become the world's greatest sage and accept all the sourness and hopelessness which seem to go with too much abstract thinking.

Sincerely yours,

Carl Laemmle"

"DESTINATION UNKNOWN"

Twelve men and one woman adrift on a derelict ship!

STEP OUT WITH UNIVERSAL

With Pat O'Brien, Ralph Bellamy, Alan Hale, Betty Compson, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

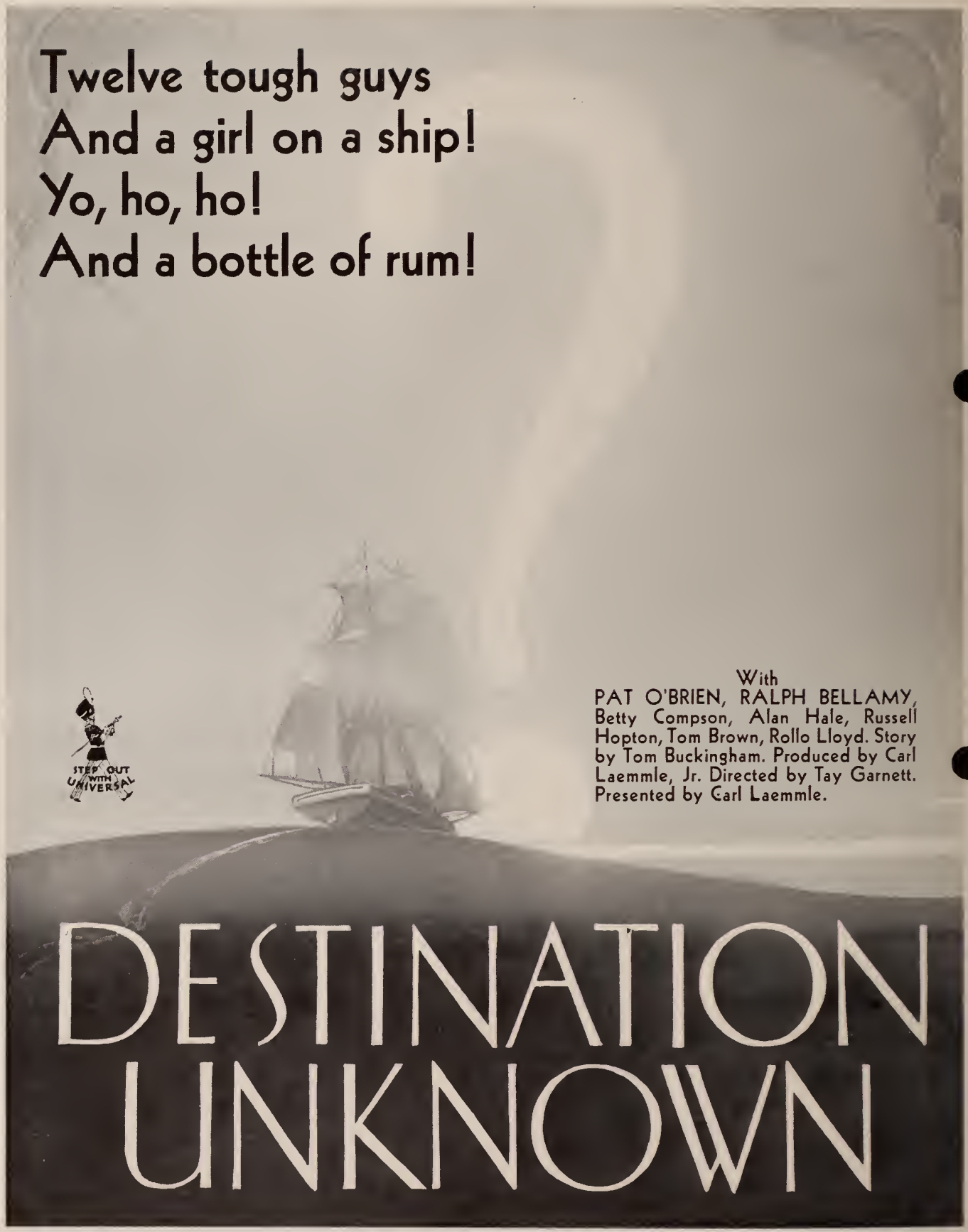
NEW YORK CITY

Sec. 435½, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
Permit No. 949

UNIVERSAL WEEKLY
VOL. 32 DEC. 31, 1932 NO. 3

posed by
Merna Kennedy
who appears in
"Laughter in Hell"

Twelve tough guys
And a girl on a ship!
Yo, ho, ho!
And a bottle of rum!



With
PAT O'BRIEN, RALPH BELLAMY, Betty Compson, Alan Hale, Russell Hopton, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.

STEP OUT WITH UNIVERSAL

DESTINATION UNKNOWN

HUNDREDS in the monster cast . . . !

SCORES of wild animals . . . !

DOZENS of towering thrills!

MANY moments of daring drama . . . !

ONE great big pull-'em in show from beginning to end . . . !

UNIVERSAL'S MIGHTY JUNGLE MELODRAMA!

NAGANA

HELLCATS OF THE
WILL STUN THE
IN—

NAG

JUNGLE WORLD

ANA

JOIN THE REST OF THE TRADE IN CELEBRATING

GANA

Produced By The Studio Of Hits To Draw More People To Your Theatre Than You've Had in Months and Months!

With TALA BIRELL, MELVYN DOUGLAS, Onslow Stevens, Everett Brown, William H. Dunn, Miki Morita, Frank Lackteen. Directed by Ernst Laemmle. Story by Lester Cohen. Produced by Carl Laemmle, Jr. Screenplay by Dale Van Every and Don Ryan. Presented by Carl Laemmle.

ARL LAEMMLE'S 27TH ANNIVERSARY!

CLASS in every foot of film . . . **PRODUCTION** values that will grace the screens of the country's finest theatres . . . **BEAUTY** and **THRILL** and **STORY** packed into a picture that combines the best features of "drawing room dramas" plus the box-office virtues of **ACTION** and **THRILLS!**

JOIN THE REST OF THE TRADE IN CELEBRATING

A beautiful woman footloose in the jungle . . her fierce love-hunger as much of a menace to the handsome young scientists as the jungle beasts and natives upon whom they carry out their experiments . . . ! A sex angle to a picture already crammed with EVERYTHING else the box-office needs!

ARL LAEMMLE'S 27TH ANNIVERSARY!

A COMEDY TEAM MADE

No. 703 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I've got a real treat in store for you in the comedy "They Just Had to Get Married."

This picture was really created by exhibitors and movie fans who have said, "Why doesn't some producer make a picture which will give Slim Summerville and Zasu Pitts a real chance to do all of their gloriously funny stuff?"

We all have known for a long time that these two performers delight an audience the minute their names appear in the cast. We know that millions have sat forward with eager anticipation the instant the main title announced either one of them.

Last season we released "The Unexpected Father" without much ballyhoo. We knew we had a good picture but we did not know we had a great one. Exhibitors who ran it with terrific success still point to it as one of their outstanding bets.

Slim Summerville and Zasu Pitts were starred in it.

So we looked about for even a better story—one which

TO YOUR VERY ORDER!

would give both artists the chance of their careers and we found it in "They Just Had to Get Married".

Any showman who knows his stuff realizes this very minute that the mere announcement of Summerville and Pitts will have an electric effect on those armies of fans who have seen them before but never had enough of them.

Here is a team that will make new business for you, new money. And, take it from me, they have a story which will more than meet all the anticipations of your eager fans.

You know from experience that with a twitch of his face Summerville can make the crowds roar with laughter, and that with a flick of her famous hands Zasu Pitts can do likewise.

When you get this picture, cash in on these things. Remind your patrons of them. They already know how good these artists are, but tell them, tell them, tell them. In fact, the most effective advertising often consists of telling the reader what he already knows.

I think "They Just Had to Get Married" will be one of your season's high spots—but you'll have to do your share just as you do on any other great show!

Carl Laemmle

"OK ANYWHERE!"
Says W. H. Robson, Rialto Theatre, Albion, N. Y., in Motion Picture Herald.
With RALPH BELLAMY, Gloria Stuart, Pat O'Brien, Slim Summerville, Lilian Bond, Russell Hopton. Story by Dale Van Every and Frank Wead. Produced by Carl Laemmle, Jr. Directed by John Ford. Presented by Carl Laemmle.
STEP OUT WITH UNIVERSAL
AIRMAIL

LATEST NEWS from Universal City

"THE MUMMY" A BUILDER

IN its first three engagements, "The Mummy," starring Karloff, has not only displayed splendid drawing power, but amazing building power as well. The Weekly has information of only the first two days of each of these first three engagements, but in each one, the second day was from $500 to $1,000 in excess of the first day, and the first day was above average. The first three engagements were the State Lake in Chicago, the Rialto in Washington, and the Alhambra in Milwaukee.

\+ + +

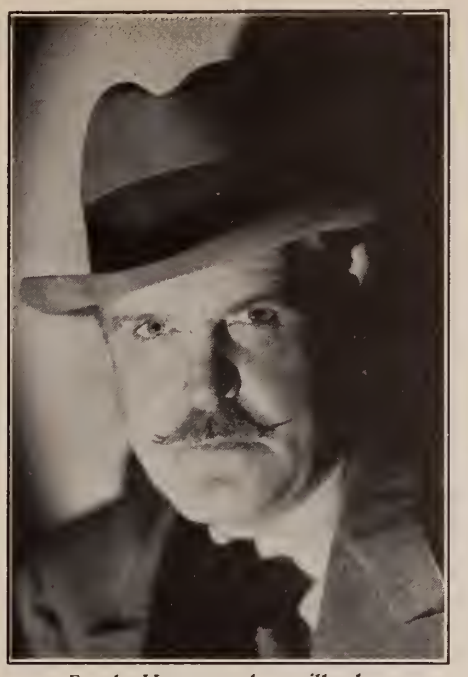
"AFRAID TO TALK" HELD SECOND WEEK

"AFRAID TO TALK" at the Winter Garden in New York did a splendid piece of business its first week there, in fact the business rung up in the worst week in show business, the week before Christmas, was several hundred dollars better than the average of the last ten weeks at that house. No wonder Warners held this picture over for a second week, and no wonder Variety prophecies in its Tuesday issue that the business of the second week will not fall more than $500 below the first week. A great start for "Afraid to Talk."

\+ + +

ANITA PAGE CAST IN "THE BIG CAGE"

AS we go to press, word comes from Universal City that Anita Page has moved her make-up box over to Universal City and will play a scintillating role in "The Big Cage" with Clyde Beatty and his forty-three lions and tigers. Anita Page is universally acclaimed on account of her beautiful figure as well as her face and dramatic ability. She plays the role of a trapeze dancer, the requirements of which are quite exacting on the physical side.



Frank Morgan who will play in "A Kiss Before The Mirror"

SPENCER TRACY AT "U"

SPENCER TRACY, borrowed from Fox, will play the lead in "Out on Parole" by Max Trell. William Wyler, who has abandoned his long search for a "Laughing Boy," directs.

\+ + +

Frank Morgan Selected for "A Kiss Before the Mirror"

FRANK MORGAN,, star of "Topaze," "The Band Wagon" and a host of other Broadway successes, has been cast for the leading role in "A Kiss Before the Mirror," the Viennese stage hit recently purchased by Carl Laemmle, Jr. James Whale has been assigned to direct it.

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

Published weekly by the Motion Picture Weekly Publishing Company, 730 Fifth Avenue, New York City.

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Vol. 32 Dec. 31, 1932 No. 3

A CARL LAEMMLE REMINISCENCE

This week's reminiscence is from J. H. Griffin, manager of the beautiful Coleman Theatre of Miami, Oklahoma, a 1600 seat house, air cooled, comfortable and profitable. It is owned by J. G. Coleman.

Dear Mr. Laemmle:

Please accept my congratulations on the occasion of your 27th anniversary as head of the Universal.

Twenty years is a long time to head any one organization and certainly there must have been a great deal of service given on your part to demand the respect of a great industry like ours during this period.

Back in 1912, I remember very well contracting for your entire service which at that time was on a weekly basis, the program consisted of one and two reel subjects and occasionally the super-special three reel subject The dealings with your company at that time were always pleasant and fair even as they are today.

Later on in years in 1927 I find in my files a copy of Showmanship, which was published by Universal Chain Theatrical Enterprises of which you were president. I note in the May issue of this little paper that you made the following statement, "It can be done." I was managing the Miami theatres at that time for the Griffith Amusement Company, which as you will recall was a part of the great Universal chain. This statement of yours and other things contributed to this magazine helped greatly for us to carry on in the many drives that we had. Always we found your advice helpful. I recall the time that you chose Mr. Dan Michalove, as general manager for this coast to coast chain of theatres.

It is a happy occasion to recall this past connection over a period of 20 years with you and your fair dealing company. Certainly behind this fine record that you are leaving, there will be inspiration for others to carry on, and in closing I cannot help but think of the following motto, "He profits most who serves the best." Let me wish you much happiness during this holiday season and may your connections with your company still continue for many years to come.

Cordially yours,
(Signed) J. H. Griffin,

GRAB IT WHIL

The Story of

LAUGHTER in HELL

Film history is made as Jim Tully's dynamic prison camp drama reaches the screen in grim, compelling reality

BARNEY SLANEY was making something of himself and he was happy for that was what his mother wanted. He was a mere lad working in a mine when she died. Now he was a railroad fireman and married to Mary-Belle, whom he loved better than life. But she loved Grover Perkins who, with his brother Ed, hated Barney. One day Barney found them together, Mary-Belle and Grover, and killed them. He was sentenced to life in a chain gang—and Ed Perkins was foreman of the gang.

Ed beat Barney half to death but could not break the Irish lad's will with his cruelty. A pestilence breaks out and the gang is taken to dig graves. Suddenly the hate in Barney's soul breaks forth and he kills Ed Perkins. The convicts escape and Barney makes his way to a farmhouse where a young girl sits beside the bodies of her dead parents. As Barney's father prays that his son find a good woman for bad ones "make laughter in Hell," the boy and girl head for a distant state to start life anew.

Jim Tully never wrote a more powerful tale. Pat O'Brien, Marna Kennedy, Arthur Vinton, Douglas Dumbrille and Gloria Stuart do well in their rôles.

Tom Brown adds to previously won laurels with an appealing performance in *Laughter in Hell*, the striking picturization of Jim Tully's most recent story

Jim Tully, the author, and Pat O'Brien, the star, during the filming of *Laughter in Hell*. Noted for his genius for vivid writing of raw, human emotions, Tully has far surpassed any of his previous works in this amazing story

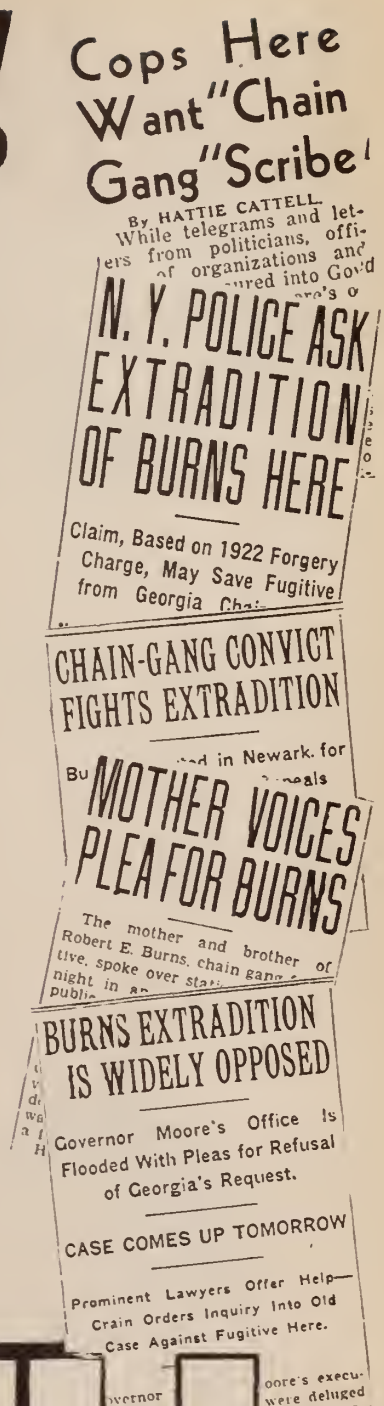
In the leading rôle Pat O'Brien scores a terrific hit as the man condemned to living death in a prison chain gang through the perfidy of a base woman

45

from
HOLLYWOOD
MAGAZINE
FEB. · · · · 1932

"LAUGHTER

E IT'S HOT!



Headlines are still screaming on front pages all over the country about the capture of George Burns, who escaped from a Georgia chain gang, and what will be done with him. . . Newspapers everywhere are editorializing about chain gangs—all of which makes this picture the surest quick-money proposition you ever were offered . . . GRAB IT WHILE IT'S HOT.

JIM TULLY'S sensational novel. With PAT O'BRIEN, MERNA KENNEDY, Berton Churchill, Gloria Stuart, Tom Brown. Produced by Carl Laemmle, Jr. Directed by Edward Cahn. Presented by Carl Laemmle.

IN HELL

THANK YOU, MR. FRANKLIN

RADIO-KEITH-ORPHEUM CORPORATION
1560-1564 Broadway
New York City

December 14, 1932

Dear Mr. Laemmle:

It is with extreme pleasure that I extend to you, Mr. Laemmle, my sincere greetings on this the TWENTY-SEVENTH ANNIVERSARY of your motion picture career.

You, who have always stood for the highest ideals; You, who are not only a pioneer in the business and one of the pace makers of the motion picture industry, but a real leader of men and a credit to your Company and the entire industry . . . YOU have tasted of adversity and prosperity at various times during your career, but never once did you falter in reaching your main objective. I am proud to be in the same business with you, and happy that I can call you a friend.

With every good wish, I am,

Sincerely,

Harold B. Franklin

Ruth Hall in "Flaming Guns"

Naomi Judge in "Terror Trail"

Diane Sinclair in "Rustlers' Roundup"

THE BEAUTIES OF TOM MIX' THREE NEWEST PRODUCTIONS

RUTH HALL, Naomi Judge, Diane Sinclair,—all young, all beautiful, newcomers to films, but already playing leading roles,—these are the leading ladies whom Tom Mix has chosen to play opposite him in his three latest pictures on the Universal schedule for 1932-33.

Ruth Hall, who plays opposite Mix in "Flaming Guns," the first release on the new schedule, has won the distinction of being elected a Wampas Baby Star for 1933. She has been in pictures a little over a year, but in that time has appeared with Eddie Cantor in "The Kid from Spain," "Miss Pinkerton," "Local Boy Makes Good" and many others. She is a native daughter of Florida, having been born in Jacksonville but made her home for many years in Tampa. She is nineteen years of age, has dark hair, brown eyes, a milk-white complexion, and is of medium height. She enjoys swimming, riding and canoeing.

Naomi Judge, born in South Dakota twenty-one years ago, moved to Minneapolis when she was but two years old. She became interested in amateur theatricals while still attending St. Benedict's College, and upon her graduation joined the Bainbridge Players Stock Company in Minneapolis, where she became a sensation and remained with them, playing leads, for two years. She came to Hollywood just six months ago and got her start in pictures in two-reel westerns. Tom Mix saw her work in these pictures, and approved her selection to play the leading feminine role in his second Universal picture for the current season, "Terror Trail." Naomi Judge is five feet, five and one-half inches tall, weighs 115 pounds, has wavy chestnut hair and hazel eyes. She is an expert swimmer, having been Minneapolis and also state swimming champion for a number of years.

Diane Sinclair, the third of the newest of the Mix leading ladies, is a glamorous brunette, who is a newcomer also to pictures, and who graduates to them, like Naomi Judge, by way of stock. Miss Sinclair, who is just twenty years old, was born in Paramaibo, Dutch Guiana and plays opposite Tom Mix in "Rustlers' Roundup." Both her parents died when she was a baby and she was adopted and taken to live in Philadelphia. She graduated from the West Philadelphia High School, and was prominent in local amateur theatricals. She became a member of the Thalian Club players in Philadelphia, remaining with that organization for two and a half years, playing in straight dramas and musical comedies, as she has a beautiful contralto singing voice. Her first picture was with Lionel Barrymore in "Washington Masquerade."

Alimony Club Sees "They Just Had to Get Married"

MEMBERS of the New York Alimony Club, residing at the club headquarters in the New York County Jail on West Thirty-seventh Street, had a laugh at their own expense yesterday when they chose to celebrate the holiday by looking at "They Just Had To Get Married."

The special showing at the jail was arranged by Universal after the prisoners had selected the ZaSu Pitts-Slim Summerville feature comedy as their choice for entertainment on the holiday.

THE FIRST DANGEROUS SHOTS

KNUD RASMUSSEN, world famous Arctic explorer and author of many thrilling books on his discoveries and adventures, was awaiting Dr. Arnold Fanck and his "S. O. S. Iceberg" company at the settlement of Nugeizjaki, when they arrived in their motor boats from their first film "location" site at Nujarlfak. The noted explorer had graciously consented to assume the protectorate over the "S.O.S. Iceberg" company, at the solicitation of Mr. Laemmle, and since the plan of producing a picture in Greenland pleased him so mightily, as it would enable millions to actually visualize the wonders and beauties of the land he had explored so thoroughly and written about so exhaustively, Rasmussen had eagerly agreed to visit the film company while they were in Greenland and aid them in any way within his power.

One hundred Kayaks and Ernst Udet in the first hazardous shots for "S. O. S. Iceberg." These native skin boats were assembled by Rasmussen.

Rasmussen accorded Dr. Fanck and his players a royal welcome. There was a huge feast prepared, with a dance following, to greet them. And the natives, who admire and respect Rasmussen tremendously, were present at the festivities and were extremely friendly toward the motion picture people. Through the intercession of Rasmussen, a great number of the natives were recruited to take part in the production, and the day after the arrival of Fanck in Nugeizjaki, he filmed several scenes showing over one hundred natives in their kayaks paddling furiously over the icy waters. The scenes of the exciting race were incorporated in the dramatic sequence of the plot of "S. O. S. Iceberg" and the scenes were photographed from one of the company's motor boats by Schneeberger and Angst.

While in Nugeizjaki, the first scenes actually utilizing Miss Leni Reifenstahl were filmed on a huge iceberg. The particular ice-mountain which was selected was so large that a person could have taken a walk of a half hour's duration on its surface. Its walls were high and very steep and within its interior one could find shelter—but not security—from the elements. With Miss Riefenstahl on this giant ice island were Sepp Rist, leading man of the company, David Zogg and Hans Ertel, Arctic guides, the two cameramen, Schneeberger and Angst, and Walter Traut, assistant cameraman.

Dr. Ernst Sorge, the eminent scientist, who had been a member of the Wegener Arctic Expedition, departed at this point in his kayak for the famous "rinks" Glacier, on tour of exploration, in order to determine the extent of the iceberg formations at the foot of the glacier. Dr. Sorge went on his perilous journey alone, with a food supply sufficient to last him for five days, and sleeping and cooking equipment.

Knud Rasmussen, the protector of "S. O. S. Iceberg" Company

At the end of the five days' period he had not returned to the camp at Nugeizjaki, and Dr. Fanck and his company were in great fear for his safety. Work was temporarily suspended and all their efforts were concentrated on plans for rescuing Dr. Sorge. Ernst Udet's aid was enlisted, and he departed in his "Motte"

(Continued on page 22)

"ONE OF THE BEST PICTURES EVER MADE"

—Says Variety

ROME EXPRESS

ALL ABOARD FOR THE DARNDEST SMASH OF THE YEAR

With ESTHER RALSTON, CONRAD VEIDT, Joan Barry, Harold Huth, Gordon Harker, Cedric Hardwicke, and many others. Directed by WALTER FORDE. A Gaumont Picture.

STEP OUT WITH UNIVERSAL

Pull Out Here

Gloria Stuart
The All American Girl
in "Private Jones"

The Opening Scene of "Private Jones"

Lee Tracy
Hollywood's Most Wanted
Actor, in "Private Jones"

"PRIVATE JONES" WILL BE REALISTIC

REMINISCENT of world war days are the realistic trench and canteen sets which lend color to "Private Jones," just placed in production at Universal City. As backgrounds for the vivid portrayals of Lee Tracy, Gloria Stuart, Berton Churchill, Donald Cook and other featured members of the doughboy drama's cast, Universal constructed Salvation army "huts," and other boarded structures so familiar to members of the A.E.F. who used the buildings as lounging rooms and headquarters during off-duty hours. Announcements of regimental plays, entertainments, wartime posters and even risque pages from French illustrated magazines lend an authentic air to the meeting places where a good deal of the rich comedy which features the film takes place.

For exteriors a model French war-torn village arose on the famous "back lot" at Universal City with its narrow, crooked streets, cluttered with geese and domestic animals. Parts of this elaborate set were blown up to afford the effect of an artillery bombardment before the actors entered for camera shots. Trench scenes and the barbed wire morass of No-Man's-Land were likewise obtained by erecting realistic sets at Universal City, near those used in the great war drama, "All Quiet on the Western Front."

(*Continued on page 22*)

Lee Tracy Starts Work at Universal—Tom Mix "Rustlers' Roundup", Pat O'Brien Comes to New York.

Tom Mix Begins "Rustler's Roundup" With Diane Sinclair

DIANE SINCLAIR, who played the role of Lionel Barrymore's daughter in "Washington Masquerade," has been selected by Carl Laemmle, Jr., as the 74th leading woman for Tom Mix, Universal star. Miss Sinclair will be seen opposite Mix in "Rustler's Roundup," which went into production yesterday at Lone Pine, Calif.

Other new additions to the cast are Noah Beery, Jr., Roy Stewart, William Desmond, Douglas Dumbrille, Nelson McDowell, Bud Osborne, Pee Wee Holmes, Sidney Bracy, and Frank Lackteen. Henry McRae, in charge of Universal serials, is both acting as asociate producer and director. The story is by Ella O'Neill, and was adapted to the screen by Frank Howard Clarke.

O'Brien To Vacation In The East Before Making "Kid Gloves"

PAT O'BRIEN, at present putting the finishing touches on his role in Universal's "Destination Unknown," arrived in New York this week for a brief vacation with his wife, and then will hurry back to Universal City to assume the male lead in Laemmle, Jr.'s production of "Kid Gloves," a pugilistic screen play by William Anthony McGuire.

Scott Pembroke is now at work on the continuity of the McGuire yarn. The author will supervise the production of the picture, scheduled for filming coincident with his 'When The Time Comes." Who will play in this picture has not been decided. However, it has been determined that Spencer Tracy, borrowed with James Dunn from Fox in order to compensate for the loss of Lew Ayres, will be featured in "Out on Parole." This story by Max Trell, with continuity and dialogue by Tom Buckingham and George Greene, will be directed by William Wyler.

In the meantime, "Destination Unknown," in which Ralph Bellamy, Tom Brown, Betty Compson and a large cast were progressing so splendidly, was badly delayed. At first it was the flu. Then it was the weather. But eventually everything worked out and the film is finished.

CONGRATULATIONS FROM SAM KATZ

SAM KATZ
730 Fifth Avenue
New York City

December 13th, 1932

My dear Mr. Laemmle:

It is a pleasure for me to send you this communication on the occasion of the 27th anniversary of your entrance into the moving picture business. Your position and record in the industry is an enviable one, and it is nice to be a part of an industry to which you have so generously contributed over a period of years.

Please accept my congratulations, best wishes and kindest regards.

Sincerely yours,

Sam Katz

"MIX is my best bet"

— Says Exhibitor J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind., in Motion Picture Herald

Book him in

HIDDEN GOLD
DESTRY RIDES AGAIN
RIDER OF DEATH VALLEY
THE TEXAS BAD MAN
MY PAL, THE KING
THE FOURTH HORSEMAN
FLAMING GUNS
and, soon,
TERROR TRAIL

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

The mummy comes to life! . . . He adores a modern girl! . . . Fantastic? Of course! . . . But you'll love it! . . . Impossible? Naturally! . . . But you'll believe it! . . . Universal has done the Different again!

The MUMMY

KARLOFF

(The Uncanny)

With ZITA JOHANN, DAVID MANNERS, Edward Van Sloan, Arthur Byron. Story by Nina Wilcox Putnam and Richard Schayer. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle.

JOIN THE REST OF THE TRADE IN CELEBRATING

From the same magic make-up kit out of which he gave you the character of the monster in "Frankenstein" and the mad butler in "Old Dark House," Karloff now draws forth More Magic to give a tired world a treat. This new masterpiece will be talked of for years to come.

STEP OUT WITH UNIVERSAL

CARL LAEMMLE'S 27TH ANNIVERSARY!

"CHIC" SALE INSPIRES PICTURE STORY in WHICH HE WILL STAR for UNIVERSAL

Zion Myers writes "Pals" for Universal After Witnessing Comedian's Devotion For a Mongrel Dog.

HOLLYWOOD'S favorite human interest yarn this week concerns the unusual circumstances surrounding the origin of "Pals," the story which Charles "Chic" Sale, internationally known stage and screen comedian, has been signed to star in for Universal.

It seems that Zion Myers, Universal director, who lives not far from Sale, saw a man on a front lawn near his home playing with a dog. The dog was a mongrel. Every day the man played with him. Suddenly Myers got an inspiration for a story. He called it "Pals."

Myers wrote his story. Every day he looked over and saw the man in the yard playing with the mongrel dog.

"That man would be great for the picture," the director told his wife. "Find out who he is, will you?"

"That night he received the report:

"The man is 'Chic' Sale."

Amazed, Myers immediately got into communication with Sale and explained the origin of the story.

"I apologize for not knowing you," said Myers to the noted comic," but that was the first time I'd ever seen you in real life. I've always seen you on the stage and screen as old men and old women. I'd like to have you read my story and, if you like it, I'd like to star you in it."

Sale read the story.

"I'll be glad to play it, he said, "It's one of the finest stories I've ever read."

And now "Pals" is all set to go into production at Universal City shortly after the holidays. Sale's supporting cast will include Tom O'Brien, Harry Holman, Victor Sarno, and LaRita Parillo.

Cover of the second "Strange as it Seems" book by John Hix, now on sale at book stores.

"Private Jones" Realistic

(Continued from page 17)

The magic of Hollywood, which has never been balked by the demands of any exotic setting, makes this realistic film seem as if it actually took place overseas, when every foot of the film was made right in Universal's extensive studio.

Lee Tracy, who has become known as the most colorful and compelling actor on the screen today, is featured in the title role of "Private Jones," as a slacker who becomes a doughboy against his will. His support in leading roles is capably furnished by Gloria Stuart, Berton Churchill, Donald Cook, Russell Gleason, Walter Catlett, Emma Dunn, Shirley Grey and an exceptional cast of distinguished screen artists. Russell Mack with a new directorial contract in his pocket after his splendid work on "Once in a Lifetime" and "The All American" is handling the megaphone on "Private Jones."

Dangerous "SOS Iceberg"

(Continued from page 16)

plane in search of the missing scientist. After several vain attempts to locate him, Udet finally returned successful with the word that he had located Sorge, on the Rinks Glacier.

At this time, it was necessary for Knud Rasmussen to take his leave of the "S. O. S. Iceberg" company. He departed on the ship "Stauning," but left with Dr. Fanck's company his assistant, Mrs. Emmy Landberg, who was thoroughly conversant with the manners and customs of Greenland and would render all the assistance possible to the motion picture pioneers.

WIRE FROM THE COAST

LEIMERT THEATRE LOS ANGELES WIRES QUOTE PREVIEWED NAGANA TONIGHT AND AUDIENCE REACTION VERY GOOD STOP THINK YOU HAVE GREAT BOXOFFICE ATTRACTION STOP ANIMAL SHOTS ARE TREMENDOUS AND BEST EVER SEEN ON SCREEN PICTURE SHOWS BIGNESS IN PRODUCTION AND STORY IS NOVEL AND ENTERTAINING STOP HEARD GOOD AND GREAT PICTURE COMMENTS FROM AUDIENCE LEAVING THEATRE UNQUOTE

CARL LAEMMLE

Hook up your share of these

Millions

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

Millions

read these newspapers which make a regular feature of John Hix, "Strange As It Seems" illustrated novelties.

Alabama
Birmingham NEWS

Arizona
Phoenix REPUBLIC

Callfornia
Fresno BEE
Modesto NEWS-HERALD
Sacramento BEE
Alhambra POST-ADVOCATE
Hollywood NEWS
Long Beach PRESS TELEGRAM
Oakland TRIBUNE
Monterey PENINSULA HERALD
Los Angeles ILLUS. NEWS
Calexico CHRONICLE
Brawley NEWS
Fullerton NEWS-TRIBUNE
Visalia TIMES-DELTA
Monrovia NEWS-POST
San Jose NEWS
Riverside ENTERPRISE
Pasadena STAR-NEWS
Glendale NEWS-PRESS

District of Columbia
Washington POST

Georgia
Atlanta JOURNAL

Ter. of Hawaii
Honolulu ADVERTISER

Idaho
Pocatello TRIBUNE

Illlnois
Chicago TIMES
Springfield STATE REGISTER

Indiana
Gary POST TRIBUNE
Richmond PALLADIUM
Muncie PRESS

Iowa
Dubuque CATHOLIC TRIBUNE
Sioux City TRIBUNE

Kansas
Leavenworth TIMES
Lawrence JOURNAL-WORLD

Massachusetts
Framingham NEWS
New Bedford STANDARD-TIMES
Brockton ENTERPRISE

Minnesota
Minneapolis TRIBUNE

Missouri
Kansas City JOURNAL-POST
Springfield LEADER

Montana
Butte STANDARD

Nebraska
Lincoln STAR
Omaha WORLD-HERALD

Nevada
Winnemucca HUMBOLDT STAR

New Jersey
Hackensack RECORD
Hoboken HUDSON OBSERVER
Newark LEDGER

New York
Buffalo TIMES
Brooklyn EAGLE
Kingston FREEMAN
Auburn CITIZEN
Chatham COURIER
St. George ADVANCE
Brooklyn EAGLE
Peekskill DAILY UNION
New York ATLANTIS

North Carolina
Charlotte OBSERVER
Greensboro DAILY NEWS

Ohio
Lorain JOURNAL

Oklahoma
Enid NEWS & EAGLE

Pennsylvania
Erie DISPATCH-HERALD
Pihladelphia NEWS
Scranton REPUBLICAN
York DISPATCH
Mauch Chunk TIMES-NEWS
Reading TIMES
Philadelphia RECORD
Pittsburgh PRESS

Rhode Island
Providence JOURNAL

South Carolina
Greenville NEWS

Texas
San Antonio EXPRESS
Amarillo GLOBE-NEWS
El Paso WORLD-NEWS

Washington
Everett HERALD
Vancouver COLUMBIAN

Virginia
Roanoke TIMES WORLD

West Virginia
Martinsburg JOURNAL

Wisconsin
Manitowoc HERALD-NEWS

Canada
Ottawa CITIZEN
Toronto TELEGRAM

China
Shanghai NEWS

Alabama
Birmingham NEWS

Texas
Houston POST

Washington
Everett HERALD

HOOK UP YOUR THEATRE WITH THESE READERS BY BOOKING UNIVERSAL'S NOVELTY REEL

STRANGE AS IT SEEMS

(The Best One-reeler of Them All)

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

Millions

read these newspapers which are associated with Universal in making the fastest growing newsreel in the world.

CITIES	NEWSPAPERS
Aberdeen, S. D.	Aberdeen American News
Albany, N. Y.	The Knickerbocker Press and Albany Evening News
Albuquerque, N. M.	Albuquerque Journal
Alexandria, La.	Alexandria Daily Town Talk
Altus, Okla.	Altus Times-Democrat
Anderson, S. C.	Independent & Daily Mail
Arkansas City, Kans.	Arkansas City Daily Traveler
Atlanta, Ga.	The Atlanta Journal
Baltimore, Md.	Baltimore Post
Billings, Mont.	The Billings Gazette
Birmingham, Ala.	Birmingham Post
Boise, Idaho	Idaho Statesman
Boston, Mass.	Boston Traveler
Bridgeport, Conn.	The Times Star
Buffalo, N. Y.	Buffalo Evening News
Burlington, Ia.	Burlington Hawk-Eye
Burlington, Vermont	Burlington Free Press
Butte, Mont.	The Montana Standard
Camden, Ark.	Camden News
Casper, Wyoming	Casper Tribune-Herald
Charlotte, N. C.	Charlotte Observer
Chattanooga, Tenn.	The Chattanooga News
Chicago, Ill.	The Chicago Daily News
Cincinnati, Ohio	Cincinnati Post
Claremore, Okla.	Claremore Progress
Cleveland, Ohio	Cleveland Press
Clinton, Okla.	Clinton Daily News
Denver, Colo.	The Denver Post
Dallas, Texas	The Dallas Dispatch
Des Moines, Ia.	Des Moines Register & Tribune
Detroit, Mich.	Detroit Free Press
Dubuque, Ia.	Telegraph Herald & Times Journal
Duluth, Minn.	Duluth News-Tribune
El Dorado, Ark.	News & Times
Elk City, Okla.	Elk City Daily News
Elmira, N. Y.	Elmira Star-Gazette
El Paso, Texas	El Paso Herald-Post
Erie, Pa.	Erie Daily Times
Fort Worth, Texas	Fort Worth Star-Telegram
Fresno, Cal.	Fresno Bee
Hackensack, N. J.	Bergen Evening Record
Hagerstown, Md.	The Herald Mail
Hope, Ark.	Hope Star
Hot Springs, Ark.	New Era & Sentinel-Record
Houston, Tex.	The Houston Press
Hugo, Okla.	Hugo Daily News
Huntington, Ind.	Huntington Herald-Press
Huron, S. D.	The Evening Huronite
Indianapolis, Ind.	Indianapolis Times
Jacksonville, Fla.	Jacksonville Journal
Jamestown, N. Y.	Jamestown Evening Journal
Kansas City, Mo.	Kansas City Journal-Post
Key West, Fla.	Key West Sun
Knoxville, Tenn.	The Knoxville Journal
Lincoln, Neb.	Nebraska State Journal
Little Rock, Ark.	The Arkansas Gazette
Logan, Utah	Logan Journal
Los Angeles, Cal.	Los Angeles Times
Louisville, Ky.	Louisville Courier-Journal
Manchester, N. H.	Manchester Union-Leader
Manila, P. I.	Philippines Herald
Maud, Okla.	Maud Daily Enterprise
Memphis, Tenn.	Memphis Press-Scimitar
Meriden, Conn.	Meriden Record
Miami, Fla.	Miami Daily News
Miami, Okla.	Miami Daily News Record
Middletown, Conn.	Middletown Press
Minneapolis, Minn.	The Minneapolis Tribune
Missoula, Mont.	The Daily Missoulian
Mitchell, S. D.	The Evening Republican
Montgomery, Ala.	Alabama Journal
Nashville, Tenn.	The Nashville Tennessean
New Bedford, Mass.	New Bedford Times
New Haven, Conn.	New Haven Register
New York, N. Y.	New York World-Telegram
Norfolk, Va.	Virginian-Pilot
Norwich, N. Y.	Norwich Daily Sun
Oklahoma City, Okla.	The Oklahoma News
Omaha, Neb.	The World-Herald
Ottawa, Kansas	Ottawa Herald
Pampa, Texas	Pampa Daily News
Philadelphia, Pa.	The Philadelphia Inquirer
Phoenix, Ariz.	Phoenix Gazette
Pittsburgh, Pa.	Pittsburgh Post-Gazette
Portland, Ore.	Oregon Journal
Reno, Nev.	Nevada State Journal
Richmond, Va.	Richmond News Leader
Rochester, N. Y.	Rochester Times-Union
Salt Lake City, Utah	The Salt Lake Tribune
San Antonio, Texas	Express-Evening News
San Diego, Cal.	The San Diego Sun
San Francisco, Cal.	San Francisco Chronicle
Scranton, Pa.	The Scrantonian
Seattle, Wash.	The Seattle Star
Shawnee, Okla.	Shawnee Morn'g News & Ev'n Star
Sheboygan, Wisc.	The Sheboygan Press
Shreveport, La.	Shreveport Times
Sioux City, Iowa	Sioux City Tribune
Spartanburg, S. C.	Spartanburg Journal
Spokane, Wash.	The Spokane Press
Springfield, Ill.	Illinois State Journal
Springfield, Mo.	Springfield News & Leader
Stamford, Conn.	Stamford Advocate
Staunton, Va.	The Staunton News-Leader
St. Louis, Mo.	St. Louis Post-Dispatch
Tallahassee, Fla.	Tallahassee Daily Democrat
Tampa, Fla.	Tampa Daily Times
Toledo, Ohio	Toledo Blade
Toronto, Ont.	The Toronto Daily Star
Tucson, Ariz.	Tucson Daily Citizen
Twin Falls, Idaho	Twin Falls News
Vancouver, B. C.	Vancouver Daily Province
Uniontown, Pa.	Daily News Standard
Warren, Ohio	Warren Tribune-Chronicle
Washington, D. C.	Washington Daily News
Waterloo, Ia.	Waterloo Daily Courier
West Palm Beach, Fla.	The Palm Beach Post
Wheeling, W. Va.	Wheeling Intelligencer & News
Wilkes-Barre, Pa.	Wilkes-Barre Times Leader
Yankton, S. D.	Yankton Press & Dakotan
Youngstown, Ohio	Youngstown Vindicator
Yuma, Ariz.	Yuma Morning Sun

HOOK UP YOUR THEATRE WITH THESE READERS BY BOOKING UNIVERSAL'S NEWSREEL WITH

Graham McNamee Broadcasting

(The best newsreel of them all)

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Millions

listen every day and night to their favorite radio stars of whom Universal has chosen the most popular for shorts.

MORTON DOWNEY

WALTER WINCHELL

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THE BOSWELL SISTERS

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ART JARRETT • PAUL WHITEMAN

BUDDY ROGERS, LEO REISMAN, MILDRED BAILEY, JACQUES RENARD

LEW BROWN and RAY HENDERSON

NORMAN BROKENSHIRE, FOUR ETON BOYS, STEPIN FETCHIT, VINCENT LOPEZ

HOOK UP YOUR THEATRES WITH THEIR TREMENDOUS DRAWING POWER BY BOOKING ALL OF

THE UNIVERSAL RADIO SHORTS

The radio fans will love them all

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

TIMES ARE ALWAYS TOUGH!

And Doesn't The Lazy Man Always Find Plenty To Squawk About?

Times are always tough! It was always so—it will ever be so!

Remember, not so long ago, you were doing a nice little business in your city in your nice little theatre, and then—*bang!* Along came someone and a *bigger* theatre was built! And times got pretty tough for you because you had to combat an almost insurmountable barrier. You had to sell the public to continue patronizing your small theatre against the big fellow's. And you had to dig in and tear your hair and rack your brains for ideas that would keep your business going. You worked like blazes to do it—BUT YOU CAME THROUGH! Times were tough but you beat the times!

And then, remember, a little later after you had become nicely steeled in your newly improved theatre, the opposition dropped another load of dynamite into your lap—"sound" came along and they were the first to wire their house! Times got tough again—and you had to fight like a cornered lion for your very existence! You put your brains to work again—and you got up earlier—wrestled with your problem all day—burned the midnight oil—and eventually the day dawned when you, too, had solved that problem. Times were tough but you beat the times again!

And here we are again. *Times are tough!* The depression is with us. The lazy man is squawking: "What's the use?" The fighting showman is working his fingernails off, overcoming the inroads tough times have made into his business. He is operating more economically. He is planning better shows. He is making every dollar spent do the work of two! His showmanship ideas are keeping net business averaging close to normal. Times are tough. But the hard-working showman continues to win out.

What will happen when this depression passes? Will tough times be over? Not on your life! Something else will come along to make times tough for the showman. It won't be bigger houses. It won't be sound. It won't be depression—but certainly it will be SOMETHING! Will the showman quit battling? NO! He will meet the next difficulty and beat it just as he has beaten those in the past.

Life wouldn't be right for showmen if things ran too smoothly. Times wouldn't be right if they were not tough. The very toughest of them puts the zest of battle into a showman's blood. Without that zest he would not be happy.

The real showman has a romping good time busting through obstacles. Tough times are no "picnic" for anybody so the real showman chuckles to himself every time he beats the times. But the lazy man just squawks—and squawks—AND SQUAWKS!

JOE WEIL

Swell Break for "Lifetime"

Floyd Rice, manager of Fox Riverside Theatre, Riverside, Calif., put across this neat "co-op" page for "Once In A Lifetime." Star portraits appeared in each ad. Ben Westland, Universal exploiteer, assisted.

Collegiate Ford Ballyhoo

A brightly colored and bannered collegiate Ford, occupied by several high-school boys and girls in football costume, provided a lively "All American" ballyhoo in J. Rosenfield's campaign for the Paradise Theatre, West Allis, Wisc.

Rosenfield also took advantage of the local football games by distributing the novelty megaphone and arranging for four boys to carry his giant football lobby display around the field between halves. The high school held a rally night at the opening. Nice work, Rosenfield.

Four More Win It!

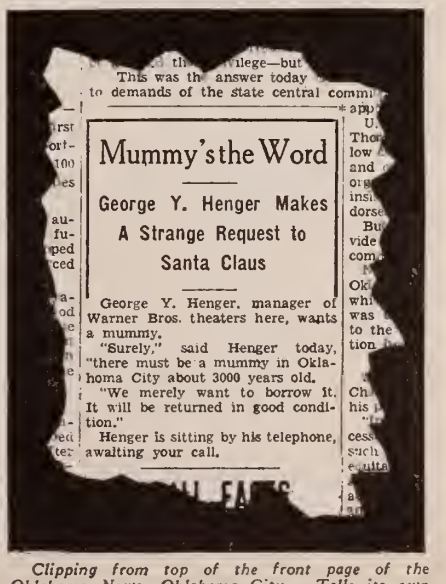
This week we are happy to present four more hard-working showmen who have come through with campaigns that rate CERTIFICATE OF MERIT awards. Here they are:

WALTER LEACH, manager Warner's Branford Theatre, Newark, N. J., for a fine campaign on "Air Mail"

RAY COOPER and S. J. CAREY, of the Sterling Chain Theatres, Seattle, Washington, for their showmanship fronts on "Back Street", "Igloo" and "Mystery of Life".

EDDIE HELWIG, manager Rivoli Theatre, Paterson, N. J., for his ingenious front for "The Old Dark House".

Congratulations, men. The citations are well deserved! We will look forward to hearing from you about your campaigns on "The Mummy", "They Just Had To Get Married", "Laughter In Hell" and "Nagana". All have great exploitation slants!



Clipping from top of the front page of the Oklahoma News, Oklahoma City. Tells its own story. George Henger of the Midwest Theatre grabbed some nice attention with it. You can do the same. Good stunt. Cost nothing!

BOYS FLY MODEL PLANES IN TOWER LOBBY TO BOOST "AIR MAIL" IN CHICAGO

A Front With a Dramatic Wallop

Rodney Collier, manager of the Rialto Theatre, Washington, D. C., played up the important angle of "Afraid to Talk" in this smash front by emphasizing the strong drama of the Universal picture. Art work adapted from the posters. Real handkerchief gags were used across mouths of players to add realistic effect.

AS the feature of his advance campaign for "Air Mail," M. Conner, manager, arranged for an exhibit of air plane models in the lobby of the Tower Theatre. The 'planes, constructed by boys of the Chicago playground classes, were flown in the lobby every night by four or five of the boys who are rated as champions in the sport. The stunt kept the lobby crowded with spectators who were sold "Air Mail" by a special poster cut-out display that was used as a background for the exhibit. Also on display in the lobby was an exhibit of air mail envelopes carried on first flights.

A tie-up with the Kresge stores provided several toy helmets that were given to school kids at a prize matinee. The store devoted a whole window to a display of the helmets and a picture tie-up card. The stunt was sold to the kids through 5,000 pluggers distributed at the schools. Conner used a large supply of the accessory airplane hangers in his lobby decorations, later gave them to the children as special prizes.

"LIFETIME" CAMPAIGN TIES IN WITH CHARITY FUND DRIVE.

TYING up with the local Salvation Army Needy Drive proved profitable for Blaine Clinite, manager of the Nile Theatre, Bakersfield, Calif., as a good will builder as well as a boost for his engagement of "Once In A Lifetime."

Clinite provided display cards for all the windows of a vacant store building being used as the headquarters. The signs read: "ONCE IN A LIFETIME" AN OPPORTUNITY LIKE THIS TO HELP YOUR FELLOW MAN. CONTRIBUTE NOW TO THE SALVATION ARMY'S RELIEF FUND FOR THE NEEDY. SEE "ONCE IN A LIFETIME" AT THE NILE THEATRE, STARTING SUNDAY.

Tie-up windows featuring "Once In A Lifetime" bargains, were secured in several of the leading stores. For general distribution around the city, Clinite printed up cards reading as follows: AW, TO 'ELL WITH THE DEPRESSION! LET'S GO SEE "ONCE IN A LIFETIME" AND LAFF IT OFF! NILE THEATRE, STARTING SUNDAY! Ben Westland, Universal exploiteer, assisted on the campaign.

"ALL AMERICAN" PEP NIGHT HELPS BUY MARION HIGH BAND UNIFORMS!

HERE'S a striking example of how real co-operation helps both parties! Out in Marion, Ohio, Al Wolf who manages the Palace Theatre for the Young Amusement Company was planning his "All American" campaign when he heard that the local high school band of 45 pieces was in need of new uniforms. He went to the school officials and suggested that one of the nights of the engagement be designated Marion High Pep Night and that all schools co-operate to sell tickets with a percentage of the sales being used for the uniforms fund. The school heads okayed the idea. The students co-operated with great enthusiasm. The band staged a parade two days in advance, carrying banners playing up the stunt and the picture. As a result the band gave a 15 minute concert on the stage of the theatre, WEARING THEIR NEW UNIFORMS, and the theatre's business was increased 100%.

McCown's Showmanship "Hi-Lites"

CONGRATULATIONS to C. R. McCown, publicity director for the Crescent Amusement Company's theatres in Tennessee, Alabama and Kentucky, for his interesting and informative "Hi-iLtes", mimeographed pep sheet for managers.

The issue that has just reached our desk contains some suggestions for kiddies' matinees and details a merchant-theatre co-operative stunt that gives each store a night and provides prizes for the theatre patrons.

It's a nice job, Mac, and we'd like to see subsequent issues!

'ALL AMERICAN" TIE-UPS GET EXTRA AD SPACE FOR BITTLES

THE national tie-up for "The All American" made with the manufacturers of the Catalina "All American" sweater, was used to excellent advantage by James A. Bittle, manager of the Granada Theatre, Greencastle, Ind. In return for a four line mention in the theatre ad, the local dealer played up the picture, the theatre and the sweater in a 2 column by 8 inch newspaper ad, and also devoted an entire window to a display using one sheets and 11x14s as a background. Bittle's lobby display featured a star of the local college team, a stunt which landed extra publicity in the school paper and the local press.

A Great All American Window!

Big window display secured through national tie-up on Catalina sweaters for "The All American" at the Granada Theatre, Greencastle, Ind. Note the use of one sheets and 11x14s as a background.

Wonderful Wild-Animal Thrill Exploitation For Universal's Great Showmanship Smash—"Nagana"

Here is a page made up especially for these enterprising theatre managers who wisely give their coming attractions far advance publicity. Such men will find in these brief remarks ample suggestions on which to build their campaign plans. Complete details will be available in the Universal pressbook for this picture.—Joe Weil.

THE STORY IN BRIEF

Dr. Radnor risks his life for science in Africa. His young assistant, Dr. Stark, is lured away from his post by the glamorous Countess Sandra. When Radnor protests, she begins an affair with him and Stark poisons himself. Remorseful, Radnor takes up his assistant's work in the jungle collecting wild animals for experimentation. Nogu, of a savage tribe, threatens him with death if he is not successful in saving the natives from an unseen death! Sandra follows Radnor into the interior. Savages seize her as a witch. She is to be sacrificed. The doctor knows her danger but keeps on experimenting for the sake of humanity. At last, working with his ferocious jungle beasts, Radnor discovers a new serum and achieves his end. It is now almost too late to save Sandra from the natives. As a last resort, he releases his horde of wild animals, sets fire to the laboratory, and under cover of the confusion, escapes with her

WHAT TO PLAY UP

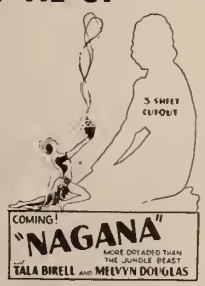
First—NAGANA is an exciting romance laid in the heart of the African jungle. Its daring, emotional drama is set against a background of wild animal thrills! said to set a new mark for spectacular fights and scenes hitherto never caught by camera. Sell it that way—the drama plus the wild animal thrills! See lobby suggestion on this page. Circus it and ballyhoo it like a road-show in addition to playing up the romance and drama scenes for your regular audience.

Universal is preparing special road-show 24's, 1 and 3 sheets in addition to the regular dramatic posters for this picture. Snipe the town with them.

With the title NAGANA use the catchline phrase—MORE DREADED THAN THE JUNGLE BEAST!

PERFUME TIE-UP

Through A. A. Vantine Products Corporation, 71 Fifth Avenue, N. Y. C., or local agents, you can secure loan of beautiful incense burner and "EXOTIC" perfume for burning in lobby. Use cut-out 3 sheet of Tala Birell with this. Incense will add glamor to atmosphere.



RADIO PLAYLET

Address EXPLOITATION DEPT. UNIVERSAL PICTURES, 730—5th AVE., N. Y. CITY for free 15 minute "Nagana" radio script. Promote time fro mlocal station, players from local dramatic group. Use special effects, beat of tom-tom, animal roars, war cries and jabberings of African tribesmen. A real entertainment feature for station, experience for players and a great stunt for your engagement.

WRITE DOCTORS

Address letter to all doctors, students and other individuals interested in science or chemistry, explaining the scientific angle and how it ties up with thrilling romance in barbaric Africa.

MARQUEE and LOBBY FRONT

Striking—yet simple to construct! Sells the proper angle. Use cutouts from posters, African trophies and straw hut box-office. Add concealed phonograph playing tom-tom music plus lion roar or other animal noises. Makes real flash!

THE CAST

Countess Sandra
TALA BIRELL
Dr. Radnor
MELVYN DOUGLAS
Dr. Stark
ONSLOW STEVENS
Nogu
EVEREYY BROWN
Dr. Kabayochi
MIKI MORITA

DISPLAY LINES

Flaming romance in tropical fastnesses! Love madness in the glamorous jungle.!

* * *

Lions and leopards in a battle to death! A menagerie of wild beasts loosed by fire! A scientist's last effort to save his sweetheart from a jungle vengeance.

* * *

Six months in the making—the most amazing wild animal scenes ever filmed—startling emotional drama laid deep in the African jungle!

* * *

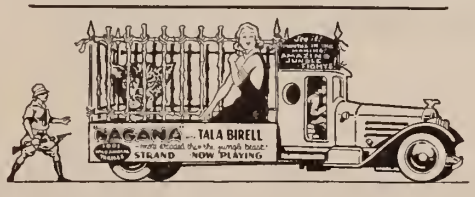
A white man—and a woman—deep in the jungle! He risking his life for her though he knew she had lured him to his doom!

* * *

Ferocious fights between wild beasts of the jungle—a stampede of lions, leopards, panthers and a horde of jungle fighters! Most thrilling wild animal scenes ever filmed!

TWO BALLYHOOS

Both ballyhoos have novelty and selling angles and are inexpensive. The truck uses 24 sheet cut-outs of Tala Birell and leopard's head to sell woman and wild animal angles. Add signs as shown and animal roar sound effects. The mask for the witch doctor side walk stunt can be constructed from canvas and light cardboard by signpainter. A long cloak and placard completes it.



KISS CONTEST

A TALA BIRELL PERFECT KISS CONTEST in local paper will create extra woman interest in "Nagana"! Reproduce the star's lips and ask girl readers to send in rouged imprint of their own lips on blank space. Award free tickets daily to girl with most shapely lips. Promote a make-up kit or cosmetic outfit from local dealer for grand prize.

ANIMAL ANGLE

Play up strongly the unparalleled wild-animal thrills of "Nagana" with poster cut-outs, jungle shadow box, stuffed animals or live beasts in cages, special matinees for the children and newspaper contests. Promote animal crackers from your local distributor and hand them out in imprinted bags. Conduct animal drawing or coloring contest in local paper. Offer prizes for persons spotting most number of animals in picture.

USE ROAD-SHOW PAPER

Universal has prepared special road-show 24 sheet—1 sheet—and 3 sheet posters playing up the thrilling wild animal shots in the picture. Use these for advance circus campaign to pull the "wild animal" fans.

ROTO HERALD

Give these beautiful flash gravure heralds wide distribution through every available channel. At your Universal Exchange for only $4.00 per thousand!

CLIP THIS PAGE AND KEEP IT HANDY FOR READY REFERENCE

MONEY-GETTING IDEAS PUT TO WORK IN BIG SHOWMANSHIP CAMPAIGNS

'AIR MAIL" GETS BIG SEND OFF IN PHILLY!

A WELL-ROUNDED and effective campaign was given "Air Mail" in Philadelphia by William Israel, manager of the Warner Stanton Theatre. It was featured by hearty co-operation from local air lines, department stores and radio stations, by exceptional newspaper ads and a tie-up with a local kiddies club.

Members of Uncle Wip's Children's Club, out to see the Gimbel Brother's Thanksgiving Day parade, wore the accesosry helmets and were given heralds.

Letters were sent to officers of various local postal organizations and to heads of air-craft schools, announcing the engagement at the Stanton and suggesting members arrange theatre parties.

Local air-ports, airplane manufacturers and air travel offices loaned equipment for an interesting lobby display. Many of these organizations also devoted their windows to tie-up displays.

Gimbel Bros.' department store aranged a display of aviation togs using production stills and portraits of Gloria Stuart and Lilian Bond as a background.

Three, six and twenty-four sheet cut-outs were used for the front with a display of air mail envelopes dating back to the beginning of the service. Airplane hangers were used under the marquee.

Through the tie-up with Gimbel Bros. advance and current radio announcement were made over the store's station, WIP. Duke Hickey, Universal exploiteer, assisted on the campaign.

GIVING THE PICTURE A GOOD ADVANCE!

Display at the RKO Palace Theatre, Rochester, N. Y.

GOLDEN DIRECTS CAMPAIGN FROM HOSPITAL

A SALUTE to Jay Golden, popular manager of the RKO Palace Theatre, Rochester, N. Y., and a recent winner of a Universal Certificate of Merit for his campaign on "Air Mail." Jay is at the Genessee Hospital rapidly recovering from a serious operation. Leave it to Jay to keep things moving, however. He had a telephone installed at his bedside, a typewriter brought over from the theatre and proceeded to "carry on" — operation or no operation!

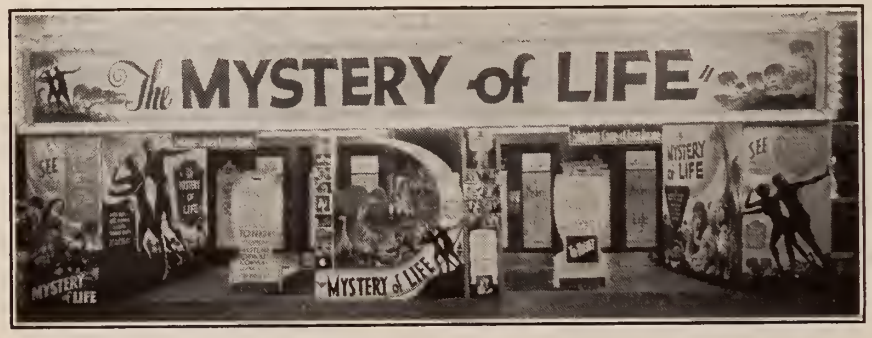
His staff, headed by C. J. Freeman, acting manager, is giving him loyal support during his absence and carried out his plans for a swell campaign on "The Old Dark House," utilizing several ideas from the pressbook.

The photograph above shows the lobby with a replica of the Old Dark House and the lobby board "Laff Exhibit," an adaptation of a presbook suggestion. Material for this exhibit was secured from the theatre's lost and found room.

Five thousand "Beware of the Night" envelopes were printed up from the service mat available at exchanges, and a small birthday cake candle and safety match inserted in each one. These were distributed at the theatre, in parked cars and on the streets.

A special banner reading "KARLOFF IN THE OLD DARK HOUSE" was hung parallel with the theatre upright sign. Six book stores were tied up for displays on the popular priced edition of the book.

IT STOPPED AND SOLD THE MOVIE SHOPPERS!



From Sterling Chain Theatres, Seattle, Wash., comes this photo of the smash front for "Mystery of Life" at the Winter Garden Theatre. Ray Cooper, Sterling manager, and H. J. Carey are the gentlemen responsible for this showmanship work. It is a striking example of the great ballyhoo possibilities of this picture. With poster cut-puts, special art work and "see" lines, Cooper and Carey have given prominence to the prehistoric animal thrills, romance and mystery. The centre panel has a strip of stills to sell the fans interested in the scientific angle. Plenty of selling angles here, and plenty of fans waiting to be sold! "Mystery of Life" offers showmen marvellous opportunities to startle the city!

"IT HAS EVERYTHING"

...HORN & MORGAN
STAR THEATRE,
HAY SPRINGS, NEB.
IN M. P. HERALD.

"MOM AND POP" CLUB—NEWSPAPER CONTEST—"CO-OP" AD SELLS TOM MIX

PAUL BREAK, manager of the Strand Theatre, Battle Creek, Michigan, packs his house for the eleven A. M. Saturday show and keeps the youngsters interested in his theatre and Tom Mix pictures with a novel idea which he calls the "Mom and Pop Club." The club is tied up with the Moon-Journal, local daily that gives it plenty of display space and lots of publicity. At right is reproduction of newspaper announcement.

The newspaper prints a coupon every Friday which must be clipped by the member, taken to the theatre and stamped by the ticket seller at the eleven o'clock show on Saturday morning. When the coupon has been stamped ten times it can be turned in for a free pass that admits the member and his mother and father to a week night performance. Grand idea!

A Newspaper Cartoon Contest

In addition the newspaper conducts a weekly cartoon contest for the members of the club offering prizes for the best drawings of one of the characters in the paper's daily comic strips, a different one being selected each week. The cartoon must be handed in at the theatre box-office at the Saturday morning show by the member. Each week a local candy, ice-cream, cracker, or novelty dealer is tied up for a free souvenir to hand out at this early Saturday show, to help bring the kids to the theatre.

Certainly a well knit stunt! The theatre, the newspaper, the local merchants and the family, all benefit! Try it for your Mix or serial shows!

Awards "All American" Sweaters—Teams Parade

F. M. BOUCHER, manager of the Warner Capitol Theatre, Winchester, Va., made good use of the national tie-up on "All American" sweaters in his "All American" campaign. He arranged with the local dealer for sweaters to be presented to the best player on each of the two high school teams playing the championship game. Award was made from the stage of the theatre, on opening night.

Both teams staged a parade before the game in which Boucher managed ot get several banners advertising "The All American." Movie shots were taken of the game and of various players in action for showing at the theatre during the run of the picture. By playing up the awards and the special movie shots and announcing short talks by the captains and coaches of the teams, Boucher built up a record breaking opening day.

Neat "3 in 1" Idea for Mix

Study Other Showmen's Ads—Look These Over!

(1) There's striking arrangement of art and copy in this 1 column by 9" ad from the Orpheum, Los Angeles. (2) An unusual announcement distinguishes this 2 column by 4" ad from the Granada, Ontario, Calif. (3) This 2 column by 3½" spot dominated the page for the Alamo, Louisville, Ky. (4) An excellent piece of work in 2 columns by 4" from the Stanton, Philadelphia. (5) A neat and compelling spot in 1 column by 2" from the Rivoli, Toledo, O. (6) Menace and mystery is strikingly played up in 2 columns by 5½" by the Orpheum, Des Moines, Iowa. (7) The Golden Gate, San Francisco, got the most out of small space—2 columns by 2½". (8) The sensational angle played up in this 1 column by 7" type ad from the Winter Garden, New York City. Have you sent us samples of your ads?

COMING WITH A BIG ROAR!
The BIG CAGE

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

Sec. 435½, P. L. & R.
U. S. POSTAGE
Paid
New York, N. Y.
Permit No. 949

UNIVER[illegible] WEEKLY
VOL. 32. NO. 4
JAN. 7, 1933.

Delicious Anita Page who provides the feminine allure in "The Big Cage"

COMING
The
BIG
CAGE

A BOUQUET TO YOU SLIM SUMMERVILLE AND ZASU PITTS!

For your perfectly delicious comedy art as the two servants who were bequeathed millions of dollars in

THEY JUST HAD *to* GET MARRIED

You will make the world shake with real, wholesome laughter and you will prove that you are the screen's team of teams!

With Roland Young, Fifi D'Orsay, Verree Teasdale, C. Aubrey Smith, Henry Armetta, Cora Sue Collins. Screenplay by Gladys Lehman and H. M. Walker. Produced by Carl Laemmle, Jr., from a play by Cyril Harcourt. Directed by Edward Ludwig. Presented by Carl Laemmle.

IT'S YOUR JOB AS

No. 704 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Every time I can help to create a new way of making money for you I'm glad to do it . . . because what's good for you is good for me and good for the whole picture business.

We must never let up in our efforts to keep injecting new life into our industry. The best showman is he who does the new and the different.

It is just as much your job to help with these efforts as it is my job.

For instance, I've deliberately built up a brand new star to attract people to your theatre.

KARLOFF!

In "Frankenstein" he played a role which will not be forgotten for years by the millions who saw him. I imagine he will always be known as the "monster" of that picture.

In "The Old Dark House," he was given a totally different type part . . . one which added to his prestige everywhere.

WELL AS MINE!

In "The Mummy" he creates still another macabre character which will stamp itself indelibly on the mind of the movie goers everywhere.

If you fail to take advantage of this deliberate and showman-like build-up of a new star, a great part of my effort is lost.

You must advertise him to cash in on the advertising I have already given him. You must keep telling the people that Karloff is their new star.

Never mind the fact that you already know it. Successful advertising consists largely of telling the people what they already know, but telling it in a new and attractive way each time.

I am proud of the long list of stars I have helped to build over a long period of years. I am equally proud of Karloff. If he didn't have the right stuff in him, no one can build him to the heights. But take it from me, he has the stuff.

Boost Karloff (and every other new star) and thus boost your own future.

Carl Laemmle

Clipping from
Motion Picture Daily

Saturday, December 17, 1932

"Mail," Show Montreal Top With $15,000

MONTREAL, Dec. 16.—"Air Mail" on the screen and "The Desert Song" on the stage proved a winning combination last week at Loew's, taking $15,000. Average is $12,500.

AIR MAIL

LATEST NEWS *from* Universal City

All Hollywood is excited about the leads in "Only Yesterday." John Stahl says this is the greatest story that has ever come into his hands. The biggest names in Hollywood are being considered for the two leading roles.

* * *

All camera work has been finished on "Private Jones" in spite of a flu attack which overcame director Russell Mack during the last few scenes. The plucky director is in the hospital and "Private Jones" is in the cutting room. The cast, consisting of Lee Tracy, Gloria Stuart, Donald Cook, Berton Churchill, Emma Dunn, Russell Gleason, Frank McHugh and Shirley Grey, fully justifies this remarkable story of humor and tragedy of the American doughboy in France.

* * *

"Pals", the unusual picture which will star Chick Sale, is nearing its completion at Universal City. The famous dog star, Buster, is chief support in a production which was written and is being directed by Zion Myers.

* * *

"The Mummy" booked into the Mayfair Theatre, New York, the week of January 7th. It had a great review in Liberty this week, and is tickling the critics in Washington, Chicago and Detroit.

* * *

Strange as it seems, the "Rome Express" is coming to New York. Sounds like an anomaly, but, as a matter of fact, it is an anniversary present in the Carl Laemmle 27th Anniversary Celebration.

* * *

The third Tom Mix picture for this current season "Rustlers' Round Up", was completed on Christmas Eve by Henry McRae. Diane Sinclair was the new leading woman, and Noah Beery, Jr. plays a splendid role.

Dale Van Every
New Scenario Head

Writers Active

JACK CUNNINGHAM, who wrote "The Covered Wagon", has been summoned to Universal City to adapt Edgar Allan Poe's story, "The Black Cat." He has just sold his story, "My Old Lady", to Universal. Tom Kilpatrick, who wrote "Men Without Fear", will work with him in "The Black Cat." In the meantime, "My Old Lady" is being put into screen form by Winnifred Dunn. John B. Clymer has been assigned to make a treatment of the original story, "Three Against the Law."

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick, Editor

Published weekly by the Motion Picture Weekly Publishing Company, 730 Fifth Avenue, New York City.

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Universal Pictures Corp.
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Vol. 32 Jan. 7, 1933 No. 4

Here's the Winner *of* the First Contest

The contest for the best caption to describe the back of Tala Birell, pictured on page 10 of the Universal Weekly of December 3, 1932, closed on December 24th. We are pleased to announce the winner, to whom a check of $5 has been sent. The lucky man is B. R. Bair of the Strand Theatre, Carmi, Illinois. His suggestion, which won him the prize, was:

"Her Back to the Past,
Her Eyes to the Stars."

Thus endeth the first title contest. Replies are coming in fast on the second contest. What did Slim Summerville say to ZaSu Pitts? See the illustration on page 5, last week's Universal Weekly and send your title, not more than ten words, to the editor.

Van Every Promoted To Scenario Chief

Dale Van Every, former New York and Washington newspaper man, official of the United Press and writer of successful screen stories, has been named scenario editor of Universal by Carl Laemmle, Jr. He succeeds E. Richard Schayer, author of "Private Jones", to whom he had been assistant for the past year. Mr. Schayer resigned last week.

The new scenario editor is a graduate of Stanford University and went from college into the newspaper business. His interest in moving pictures was intensified when he took charge of the moving picture end of the United Press in New York City. He eventually resigned from the United Press and the New York World-Telegram to write and sell his original screen play, "Telling the World." Mr. Van Every is also author of several books, one of them a life of Charles Lindbergh.

After several years at Metro-Goldwyn-Mayer, where he was engaged in writing originals, he came to Universal, and has been the busiest adaptor and writer on the Universal lot for a year and a half.

JESSE LASKY JOINS IN

JESSE L. LASKY PRODUCTIONS
FOX FILM CORPORATION STUDIO
HOLLYWOOD, CALIFORNIA

Telephone
Crestview 5111

Office of
Jesse L. Lasky

GREETING TO CARL LAEMMLE:-

Congratulations on your twenty seventh business birthday. Your record of achievement is one of which the entire industry is proud. May I join in wishing you continued health, happiness and success.

Jesse L Lasky

GLORIA STUART, Universal's blonde beauty, graces the cover of Screen Book Magazine for February, which is appearing on the news-stands the first week in January. This is the first time she has been accorded the honor of appearing on the front cover of a magazine, but Screen Book starts a vogue for Stuart covers which is being followed by several other fan magazines, in quick succession, all eager to recognize the growing popularity and pictorial adaptability of Gloria Stuart, newly elected as Wampus Baby Star for 1933.

Miss Stuart's first appearance in 1933 will be in the leading female role of "Private Jones," opposite Lee Tracy. This story of a typical American doughboy written by Richard Schayer, and directed by Russell Mack, is being rushed to completion on the Unversal City lot. It has a real all-star cast, including, besides Miss Stuart and Lee Tracy, Donald Cook, Russell Gleason, Emma Dunn, Shirley Grey, Berton Churchill, Ralph Lewis, Wallis Clark, Hans von Twardowski, Frank McHugh, Richard Carle and Ethel Clayton.

Gloria Stuart, only in motion pictures eight months, has an enviable record of hits in leading parts to her credit, a record which many stars of years' standing would be proud to claim. Discovered by Carl Laemmle, Jr., last Spring while she was playing leading roles with the stock company of the Pasadena Playhouse, at Pasadena, California, Gloria Stuart was at once put under long-term contract to Universal, and her first picture role was the lead in "The Old Dark House", in which she scored a decided hit, among a troupe of well-known, recognized stage and screen stars assembled for this production by James Whale, the director. Following "The Old Dark House," she played leads in "Air Mail," "The All American," "Laughter in Hell", "Street of Women" and now she will be seen as "Mary", the sweetheart of the American soldier in "Private Jones."

Gloria Stuart Breaks through the Charmed Circle; Crashes through with First Fan Magazine Cover. Screen Book, with the Feminine Appeal of "Private Jones" on its Cover, on Newsstands Today.

Mastroly Back With Enthusiasm

FRANK MASTERLY, personal representative of Carl Laemmle, returned to New York Saturday from Unversal City, Calif. where he spent the last week in conference with Mr. Laemmle on the season's new product and the impending celebration of the film executive's 27th anniversary in the industry.

Mr. Laemmle, Mastroly reports, has completely recovered from the operation which he underwent last fall at the John Hopkins Hospital in Baltimore. At the present time his health is better than it has been for several years.

Mr. Mastroly was full of enthusiasm for three new pictures he had seen on the coast. "Destination Unknown" he says is another "Miracle Man."

"It will prove the big surprise picture of the year. Seldom in the history of the company have circumstances conspired as the in the "Destination Unknown" film to make so perfect an outcome", he declares.

Another Universal Scoop In The Heart of The Show Season!

With **ESTHER RALSTON, CONRAD VEIDT,** Joan Barry, Harold Huth, Gordon Harker, Cedric Hardwicke, and many others. Directed by WALTER FORDE. A Gaumont Picture.

ROME E

XPRESS

Big Scene of 'S.O.S. Iceberg' Inspired by Miraculous Rescue of Dr. Sorge . . . .

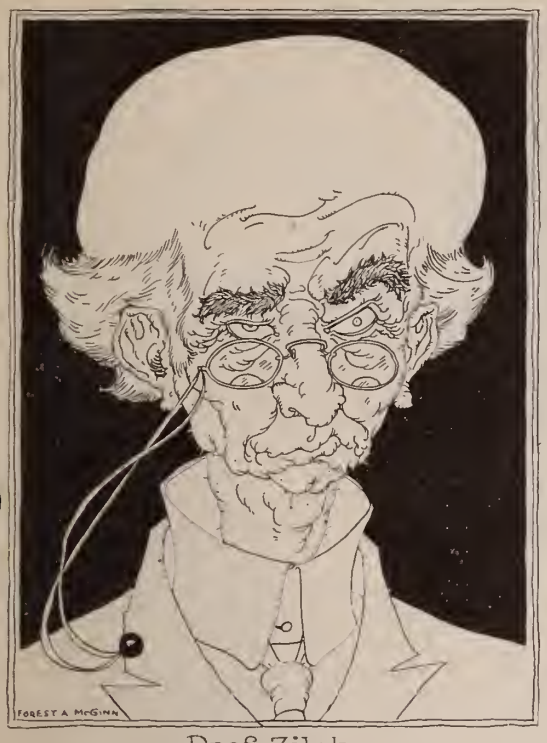
The famous Rinks glacier and an iceberg breaking off and beginning its new life. Above, the great aviator Udet: At right Dr. Sorge.

THE story of the rescue of Dr. Ernst Sorge from the "Rinks" Glacier by Udet, world famous flyer, reads like fiction of the most thrilling kind, and seems like a dramatic episode in the film history of "S.O.S. Iceberg" itself, rather than a real, tremendously serious crisis in the lives of the brave Arctic film expeditionary company under the leadership of Dr. Arnold Fanck.

When Sorge had been on his tour of exploration six days, the company left behind at Nugeizjak grew anxious for his safety, as he had taken along with him but enough supplies for that time. Ernst Udet departed in his plane, the Motte, to seek out Dr. Sorge among the perilous icebergs. His first scouting trip was unsuccessful, but he returned from his second with the glad tidings that he had discovered the missing scientist on the glacier. The company stopped all work, intent on rescuing their intrepid companion, who had been a member of the Wagner Expedition.

Udet discovered Dr. Sorge first by means of a strange figure of stone which Sorge had put together on the glacier to attract the attention of any flyer passing over the "Rinks" Glacier in search of him. Udet returned to Nugeizjak with the utmost speed, and rounding up a party of natives, directed them in their swift kajaks toward the spot wher Dr. Sorge was

(*Continued on Page* 18)



Prof Zilch

WHY?

Prof. Zilch Diagrams Why Graham McNamee's Voice Peps Up The Newsreel.

OWING to the inability of Universal's advertising artist to draw a picture of Graham McNamee's voice, the editor of the Universal Weekly asked Prof. Zilch of Columbia, Harvard, Yale and all points east to diagram the reason why this voice of the National Broadcasting Company's ace broadcaster packs the theatres using the Universal Newsreel. We herewith publish for the first time the diagram made by Professor Zilch:

This is Prof. Zilch's Diagram

A THE NASENRACHENHOHLE—By a peculiar contraction of this organ, Mr. McNamee is able to infuse ebullience into his ramifications. (In plain language, pep.)

B THE SPIZZERINCKTUM—By wiggling this part of his anatomy, Mr. McNamee can bring a thrill to the deadest heart.

C THE EPIGLOTTIS—Scientists maintain that Mr. McNamee is the best epiglotter in captivity. By using this in the newsreel, he depicts excitement.

D THE BUMWHACKER—By rapid expansion of this gland, Mr. McNamee brings the dead to life, kills the living, makes the sad laugh and the happy cry.

E THE DOOHICKY—Mr. McNamee employs this muscle in describing Elks' parades, Chinese tongs celebrating New Year and other ordinary stuff which Universal Newsreel never uses.

Why Spend Good Money for Other Newsreels When You Can Get the Universal Newsreel with A Nasenrachenhohle, A Spizzerincktum, An Epiglottis, A Bumwhacker and A Doohicky Without Extra Cost?

"Private Jones" Camera Work Finished

THAT game little director, Russell Mack, fought the battle of the year as 1932 ebbed to its close. It was a question whether he would finish "Private Jones," the picture which Universal bought to feature Lee Tracy, or whether "Private Jones" would finish him. Although his physician, Dr. Imerman, declares that Mack is in no sense out of danger yet, those who know Russell Mack are sure that he will pull through. At any rate, he staggered through "Private Jones" before he collapsed and was taken to the Cedars of Lebanon Hospital.

Every picture that Russell Mack gets is either a tough picture to direct, or in a terrible hurry. And still this little showman, himself originally an exhibitor, has pulled out success after success. No wonder Carl Laemmle, Jr. has such confidence in him. "The Spirit of Notre Dame, "The All American," "Once in a Lifetime," all of them with keen directorial problems, are box-office monuments to his ability. "Private Jones" gives every evidence of topping all of these pictures. It is an attempt on the part of the author and director to re-create the pictorial background, the problems, the joys, the terrors, the fears and the amusements of the American doughboy in France during the War. They attempt to make these scenes and the action in them as human as possible and as realistic as possible.

Universal was well equipped for all of these objectives. Too many people have seen the real thing, have gone through identical experiences, to permit any deviation from the truth or to permit any substitutions.

Lee Tracy and Gloria Stuart in "Private Jones"

But Russell Mack, Its Director, Pulls a Garrison Finish on Pneumonia and Is Now in the Cedars of Lebanon Hospital in Los Angeles.

Sets must be real enough to defy the detection of those who have traveled extensively through the battle regions of France. To accomplish this, architects and draftsmen at the studio reconstructed actual small French villages patterned after those so familiar to the soldiers who fought overseas. Many of these were riddled with powder discharges to give them the effect of an artillery bombardment.

Like the mobilization of an army, the management and attention to detail in preparing and filming a war picture such as "Private Jones" requires experienced heads and careful consideration of a great many phases of war history. Uniforms, expressions popular during that period, psychology of soldiers—everything must be taken into consideration before such a film can be authentically and realistically presented. For this reason, Universal, in the case of this picture, obtained the services of soldiers who had been overseas as technical advisors to assure the proper atmosphere. Also the art director, Charles D. Hall, worked from actual photographs of regions simulated by the film.

So many extras were attached to this war comedy that the filming company resembled an army in the field. When on location it required organization similar to war. A rolling practical kitchen accompanied the unit with its horde of extra "privates" when exterior scenes of fighting took them away from within the walls of Universal City.

Tracy, as "Bill Jones" in "Private Jones" assumes a new type of role—that of a soldier, but one with which he is unusually familiar, having served in the infantry during the war. He is said to give his ace performance as a resentful slacker who is made into a soldier and a man against his will. The opportunity of the role for fast dialogue and crisp lines is seized upon by Tracy's inimitable personality.

Russell Mack had the advantage of Gloria Stuart, Berton Churchill, Donald Cook, Walter Catlett and Emma Dunn in prominent supporting roles.

Expect Sensation in "Kiss Before The Mirror"

VIENNA—"Gay Vienna"—contributor of romance in song and story, home of the "Blue Danube", and intrigues of royalty for centuries, is now a contributor to the movies. "The Kiss Before the Mirror," Continental play which Universal is putting into production this month at the studios, comes direct from the Austrian capitol, and with little changes, save for necessary screen embellishments from the pen of the playwright, William Anthony McGuire, will be transformed into celluloid entertainment for the whole world.

The play, from the pen of Ladislaus Fodor, eminent Hungarian playwright, was translated directly into English by Emil Forst, from whose interpretation McGuire evolved the screenplay. Fodor, who is a present sensation of Continental dramatics, had three plays on Broadway last season, "The Churchmouse", "I Love an Actress", and "The Jewel Robbery". It evolves a unique situation of paralleled intrigue. Fodor produced the drama in Vienna and Budapest simultaneously, where it enjoyed runs of record breaking duration.

Frank Morgan has been assigned to a featured part in in the Hollywood version of the play which will be produced under the direction of James Whale. "The Invisible Man" will be held up until this novel feature is completed. Carl Laemmle, Jr. was so impressed with the story that he would have given it a stage show if he had not wanted to rush the movie.

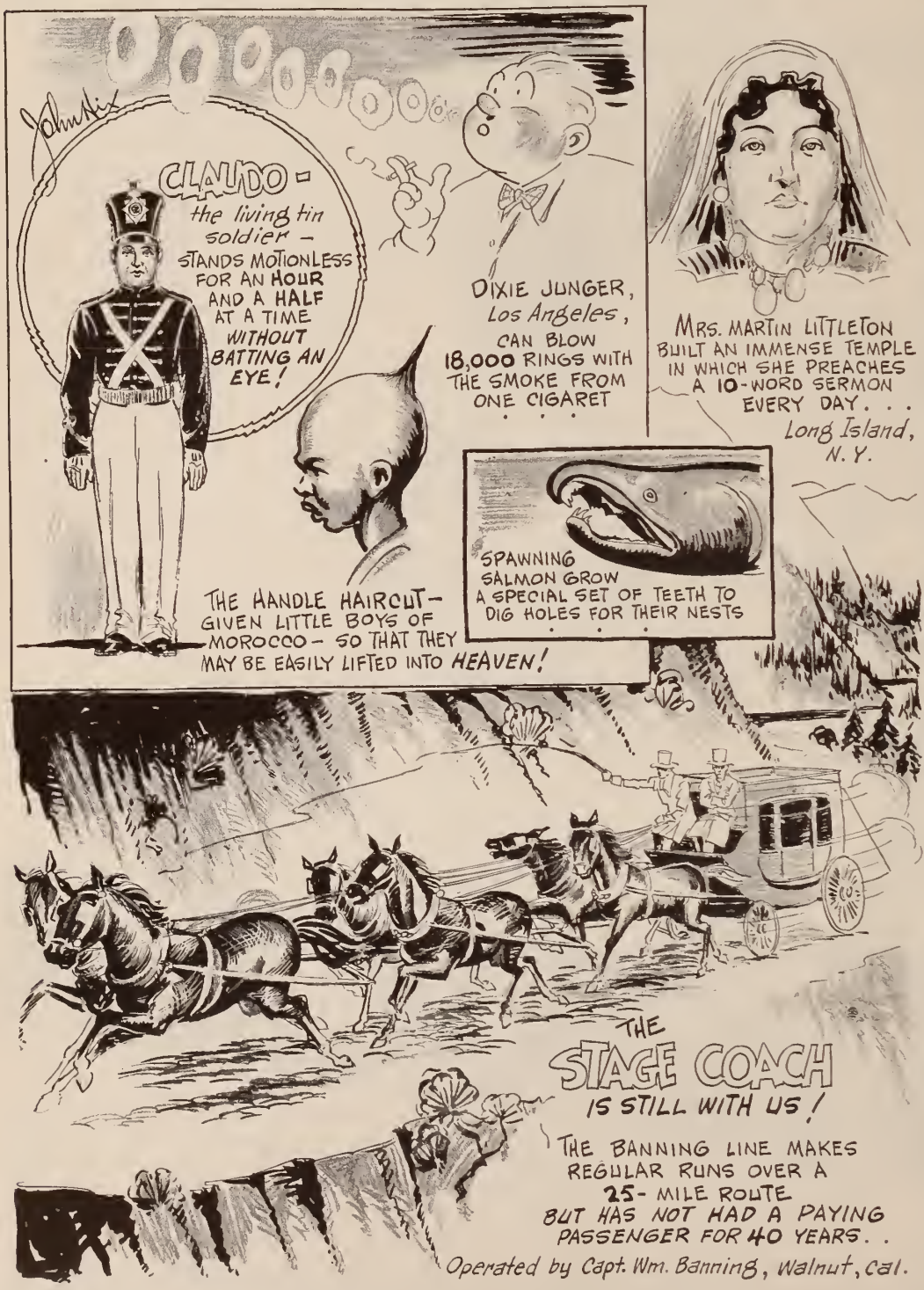
"It drew like a big picture drew in 1929"

Says Exhibitor S. M. Farrar, Orpheum Theatre, Harrisburg, Ill., in M. P. Herald's "What the Picture Did for Me."

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

John Hix Illustrates No. 25

STRANGE AS IT SEEMS No. 25



WHEN you play "Strange As It Seems" No. 25, tear this page out of the Weekly and put it in a place where it will be conspicuous. If you would like a large reproduction of it, size 14½ x 20, write to the editor and he will be glad to supply you with an enlargement of this illustration at cost.

This "Strange As It Seems" No. 25 has some of the most interesting shots ever included in the reel. There is, for instance, the amazing stage coach of Phinias Banning, which he inherited from his father and which is a relic of the old '49 gold rush days. It also describes the temple built by Mrs. Martin Littleton of Long Island. Practically everything in the temple was brought from the Holy Land. Mrs. Littleton wears an ancient Jewish dress. In this temple, Mrs. Littleton calmly awaits the second coming of Christ.

This number also shows the remarkable change which a salmon undergoes between the time it leaves the ocean and the time it reaches the spawning grounds at the head of their native streams. Strange as it seems, they have actually grown beaks and teeth.

This number also discloses the ability of Dixie Junger of Los Angeles to blow eighteen thousand rings from one cigarette, and the ability of Claudio to look like an automaton.

Previews and Reviews

SCREENPLAY Gives *"Laughter In Hell"* and *"They Just Had To Get Married"* FOUR STARS

A A A A
"Laughter In Hell"

Jim Tully's powerful story of the prison camps loses none of its rugged virility in its dynamic picturization. A man becomes embroiled in a bitter feud, kills the violator of his home and is sentenced to life at hard labor in a chain gang mercilessly ruled by his cruelest enemy. It is a powerful and forceful story of raw, primitive life vividly enacted by Pat O'Brien, Merna Kennedy and Gloria Stuart.—Universal. Rating AAAA.

A A A A
"They Just Had To Get Married"

Fine comedy with Roland Young, Slim Summerville and ZaSu Pitts lending their best efforts to a unique, laugh-provoking story of a man's man and his maid who realized their desire for a swanky church wedding. Veree Teasdale, a screen newcomer, turns in a fine performance that gives promise of better things to come.—Universal. Reviewed by Jewel Smith. Rating—AAAA.

Washington Thrills to "The Mummy"

NELSON B. BELL, SAYS IN WASHINGTON POST

For those who found fascination in the linking of the present with the ancient past by Howard Carter's miraculous discoveries in the tomb of Tut-Ankh Amen . . . and who was not thrilled by the romance of such a bridging of the centuries-—this fantastic story will prove as entertaining as it is novel.

Imaginative, unreal and distinctly eerie in many of its sequences and their suggestion, THE MUMMY still is not in any sense a "horror picture." Only in the startling realism of his makeup in the title role, does Boris Karloff recall such of his terrifying pictures, say as FRANKENSTEIN . . .

Incidental to the movement of the major theme of the story . . . are cutbacks to the days of the Pharaohs that have been contrived with remarkable cunning . . .

. . . It is strictly a weird, grotesque and fanciful melodramatic romance, played in the deliberate tempo appropriate to a subject dealing so largely with suspended animation and exercising a sufficient degree of logic and scientific plausibility to appeal tremendously to the romanticists and not offend the realists too much.

Karloff, aided by his remarkable makeup, is sinister, menacing . . . Zita Johann . . . contributes both understanding and beauty to a role that never is permitted to violate the spirit of a fable aimed at adult intelligence capable of surrendering itself to romance's innocent and gentle deceptions . . .

In the items of direction and photograph, THE MUMMY is the beneficiary of unusual skill.

Nelson B. Bell—Washington Post.

ELEANOR WILSON SAYS IN THE DAILY NEWS

It was with more than the usual trepidation that we splashed thru the Christmas rain on our customary pilgrimage to the Rialto to see Mr. Boris Karloff strip off his seven coatings of adhesive tape as "Im-Ho-Tep" the "Mummy".

We say customary, because missing Karloff . . . is like missing the circus. He always puts on a sensational show and if there are not three rings in THE MUMMY at least there are three disguises.

The first is an astounding impression. Inasmuch as Mr. Karloff had to look 3700 years old, it had to be . . .

Whether the picture is convincing does not matter. It is not supposed to be convincing. It is only a show for Karloff, enabling him to be resurrected from the dead after being embalmed alive and giving him the opportunity to patch up his shriveled face and stalk the streets of Cairo in quest of the reincarnated lady love . . . people who like weird stories will find it interesting.

IN THE HERALD SIGNED BY D. T.

. . . A treat for the large and enthusiastic army of fans who love to attend the theatre and sit there quaking in their shoes and hoping for the worst. THE MUMMY has many moments which will satisfy any such desires . . .

. . . there is a surprise ending that adds a "different" touch to the picture. Karloff plays his role capably as always, and it must certainly have become a habit for him to go around being undead or whatever the state may be . . .

NAGANA
A flaming story of exotic love told amid the most exciting and thrilling wild animal scenes ever dared on the screen!
STEP OUT WITH UNIVERSAL
KULZ

With TALA BIRELL, MELVYN DOUGLAS, Onslow Stevens, Everett Brown, William H. Dunn, Miki Morita, Frank Lackteen. Directed by Ernst Laemmle. Story by Lester Cohen. Produced by Carl Laemmle, Jr. Screenplay by Dale Van Every and Don Ryan. Presented by Carl Laemmle.

First Role Cast For "Only Yesterday"

BECAUSE he couldn't discover a suitable type to play the role of "Barnard" in "Only Yesterday," the screen adaptation of Frederick Lewis Allen's best seller which John M. Stahl is preparing to direct at Universal City, Casting Director David Werner looked into the mirror yesterday and cast himself in the part.

While Werner is the only definite cast selection thus far, Stahl has been testing possibilities for the feminine and male leads ever since he returned to Universal City from New York a month ago. In casting "Only Yesterday", Stahl is using the same care and discrimination he exercised in selecting players for "Back Street", which proved one of the outstanding screen hits of 1932. At the moment he has under consideration for the male lead, Warner Baxter, Spencer Tracy, Lew Ayres, James Dunn, and John Boles. Ann Harding, Helen Twelvetrees, and Irene Dunne have been under consideration for the important feminine assignment.

Carl Laemmle, Jr. and his entire Universal staff see "Only Yesterday" as one of the company's best pictures of the year. Following the completion of the eminently successful "Back Street" Stahl came to New York a few months ago to get atmosphere for the Allen story which has a Manhattan background.

The Girl on the Cover

ANITA PAGE, beautiful blonde leading lady of "The Big Cage", was born in Flushing, Long Island, and educated in the Flushing grammar schools and the Washington Irving High School of New York City. It was while in high school that she became movie "struck" and obtained extra work in the Long Island Studio of Famous Players, with Rudolph Valentino in "Monsieur Beaucaire." She went to the west coast and was given a contract with Metro-Goldwyn-Mayer.

It's Ready

First Walter Winchell Film Set For January Release

THE first Walter Winchell radio reel, produced by Rowland and Brice for Universal, entitled "I Know Everybody and Everybody's Racket", has been set for release January 11th. It is the first of a series of four to be made with Walter Winchell, famous columnist, introducing and acting as sponsor for noted Broadway personalities. Its cast includes, besides Winchell, Ruth Etting, Paul Whiteman, Art Jarrett, Arthur Tracy (The Street Singer), Whiteman's Rhythm Boys, Jack Fulton and Irene Taylor. Most of the picture was filmed at the Hotel Biltmore in New York.

Besides the four Walter Winchell shorts, Universal's radio reels will consist of four Morton Downey featurettes, the first of which, featuring Downey with Vincent Lopez and his Orchestra, and Dave Dreyer, has already been released; four Nick Kenny two-reelers, the first one starring Arthur Tracy, the sensational radio star known as the "Street Singer"; and four Louis Sobol features, under the general title of "Down Memory Lane."

"S. O. S. Iceberg" Inspires Thrills

stranded. By means of ropes skillfully flung, and signals conveyed in the native tongue, which is thoroughly understandable to Sorge, the rescue of the nearly famished scientist was safely effected.

When brought back to camp, Sorge reported that on leaving the company at Nugeizjak, he had travelled alone in his kajak for thirty hours, until he had reached the "Rinks" Glacier. He had hardly stepped upon the glacier than a piece of ice about five kilometers wide and one kilometer deep broke off with a crash. A huge geyser of water rushed up, estimated by Dr. Sorge to be at least thre hundred meters high, and this tremendous wave swept away Dr. Sorge's kajak, his only means of communication with his base of supplies and seemingly his only means of salvation. Sorge's sole hope of rescue lay in the faint possibility of his being sighted by a searching plane, and it was this slight ray of hope which kept him alive, buoyed up his spirits, for several days after his food supply had been consumed and his body wracked with pain and hunger. While hoping for rescue, the courageous scientist employed his time in studying the condition of the famous glacier and his discoveries were of invaluable help later to Dr. Fanck when he determined to film an actual sequence on the glacier, very similar in plot to Dr. Sorge's harrowing experience.

In fact, this dangerous experience, though terribly nerve wracking and enervating to Dr. Sorge while it lasted, was a blessing in disguise, for it provided the idea for a dramatic sequence of events in the film story of "S. O. S. Iceberg" which never would have been conceived had it not been for his peril. Think of seeing in a film the actual birth of an iceberg, the rescue of a man imprisoned on a glacier for many days, the cracking off of pieces of the glacier and consequent spurting geysers, hundreds of feet high, the rescue by ropes from the glacier—all of these thrills exactly reproduce Dr. Sorge's harrowing experience.

When Dr. Sorge was finally rescued and was telling his experiences to Dr. Fanck, he saw by the expression on the resourceful director's face that, in addition to the natural sympathy expressed, there was the evident mirroring of a tremendous idea. This idea was to reproduce for the motion picture film the terrific experience through which Dr. Sorge had passed during the last nine days.

A CAREER THAT HAS MADE HISTORY

UNITED ARTISTS CORPORATION

Home Office
729 Seventh Ave.
New York
Telephone BRyant 9-700

Joseph M. Schenck
Chairman Board of Directors
Mary Pickford
Norma Talmadge
Gloria Swanson
Charlie Chaplin
Douglas Fairbanks
David Wark Griffith
Samuel Goldwyn

Hollywood, California
December 21, 1932

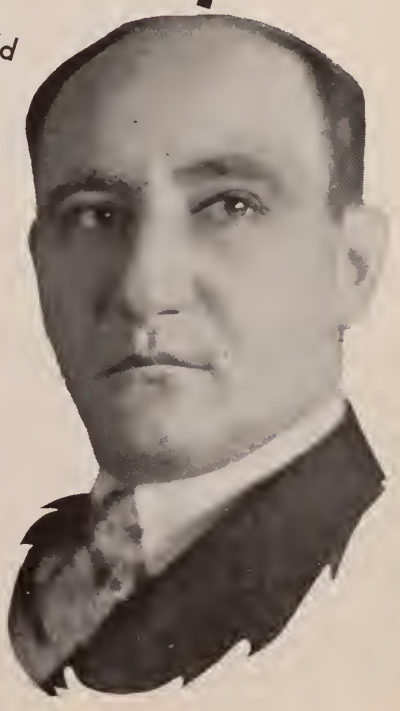
Mr. Carl Laemmle,
Universal Pictures Corporation
New York, N. Y.

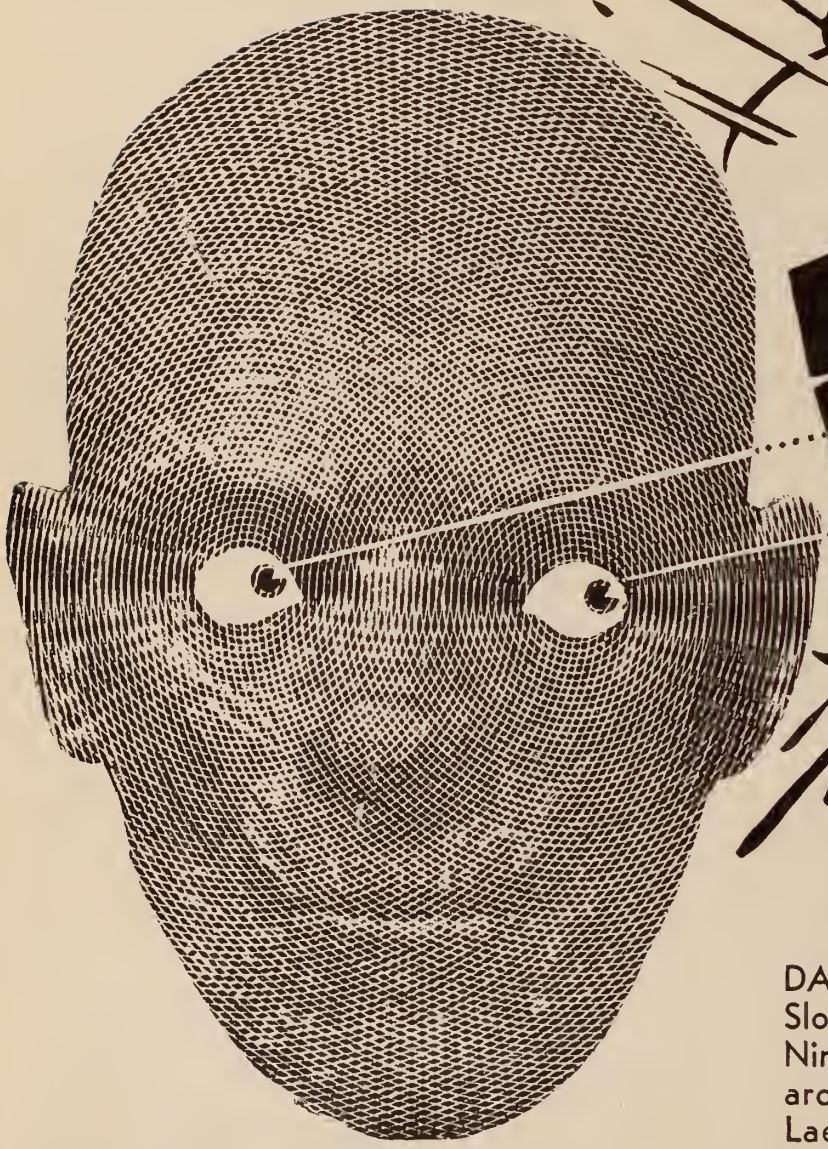
My dear Mr. Laemmle:

May I join with the entire entertainment world in congratulating you on your twenty-seventh year in the motion pictures business? Yours has been a notable career that has made history in our industry. My sincere wish is that your leadership may continue for many years to come.

Most cordially,

Joseph M. Schenck



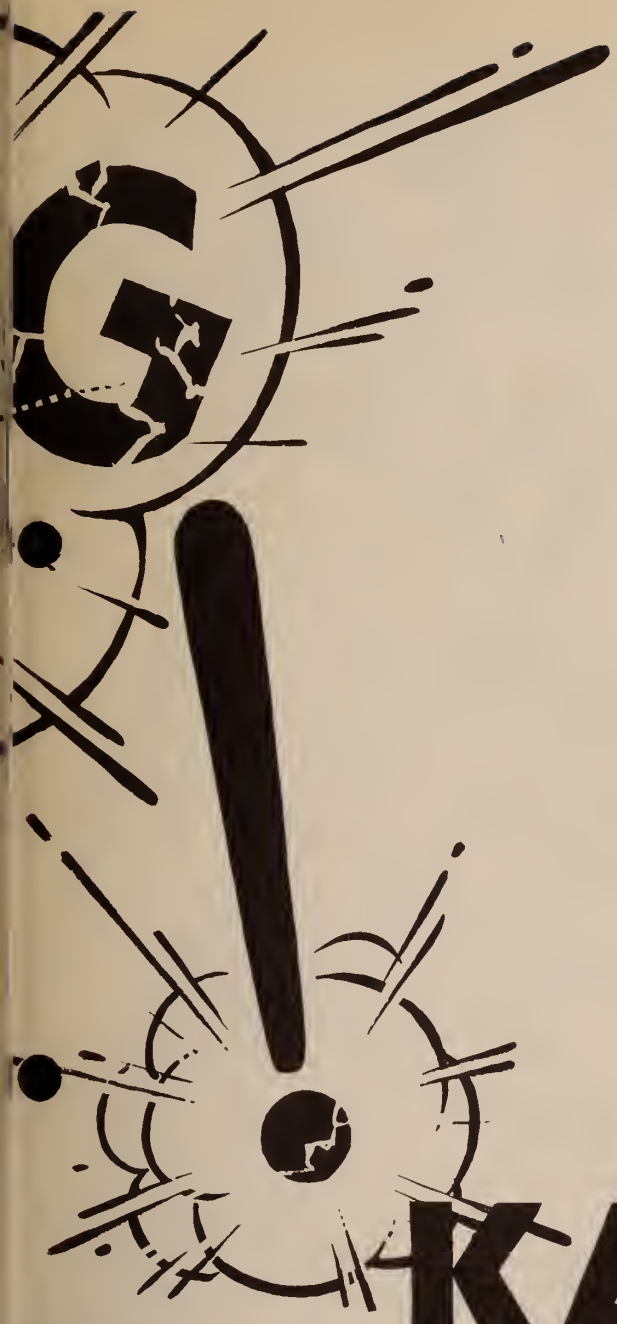


BAN

With ZITA JOHANN, DAVID MANNERS, Edward Van Sloan, Arthur Byron. Story by Nina Wilcox Putnam and Richard Schayer. Produced by Carl Laemmle, Jr. Directed by Karl Freund.

Presented by Carl Laemmle.

THE



KARLOFF CLASSIC DOES BUSINESS THAT SMACKS OF THE GOOD OLD DAYS IN WASHINGTON, CHICAGO AND MILWAUKEE!

•

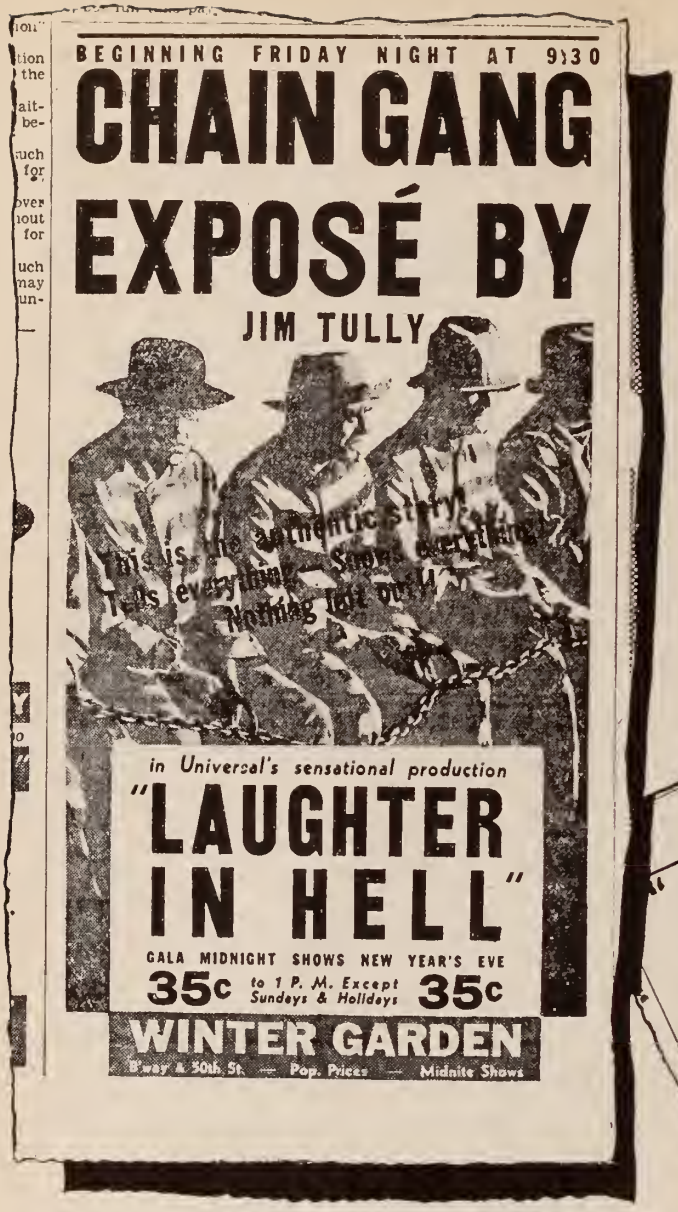
What a picture to start a year with!

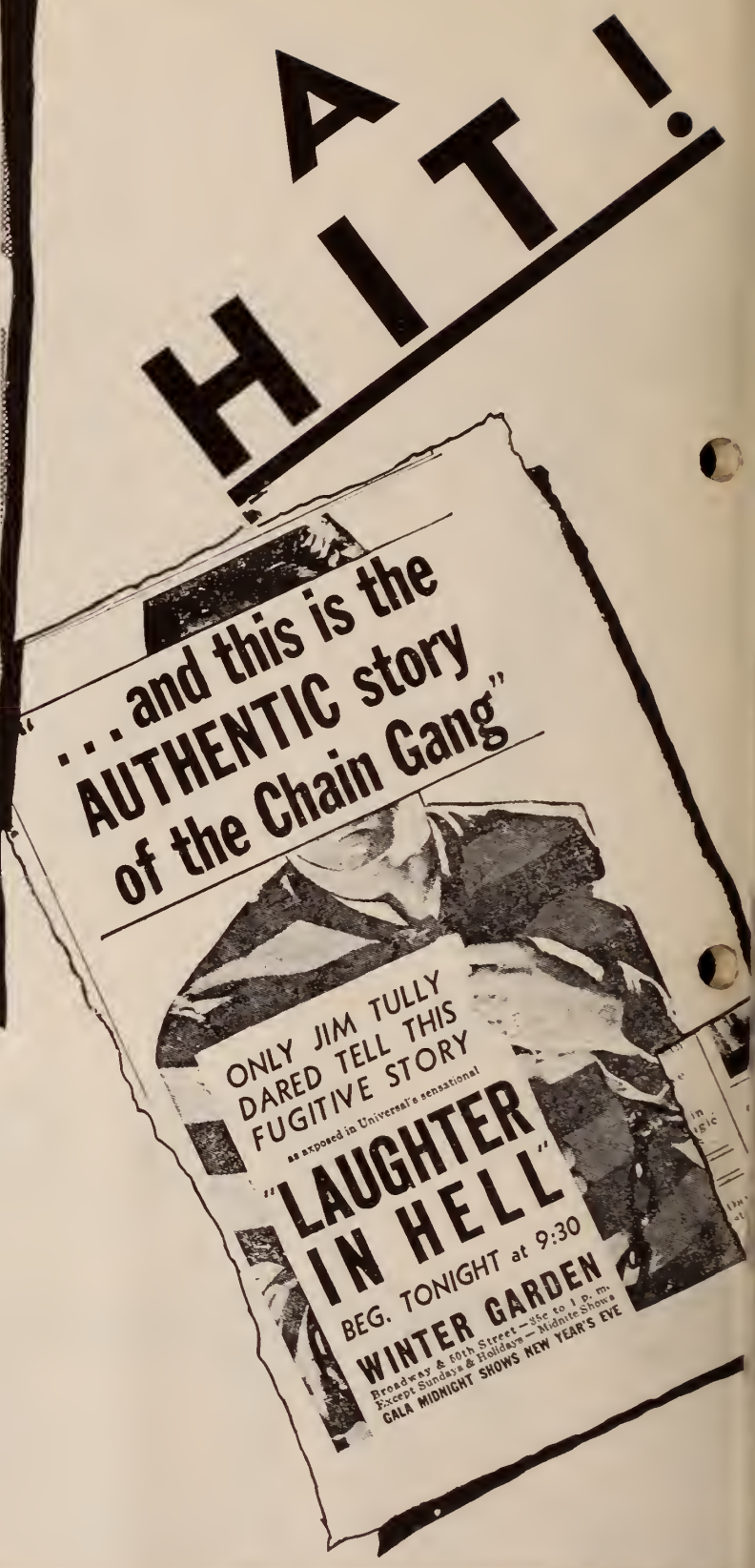
•

KARLOFF

(THE UNCANNY IN)

MUMMY



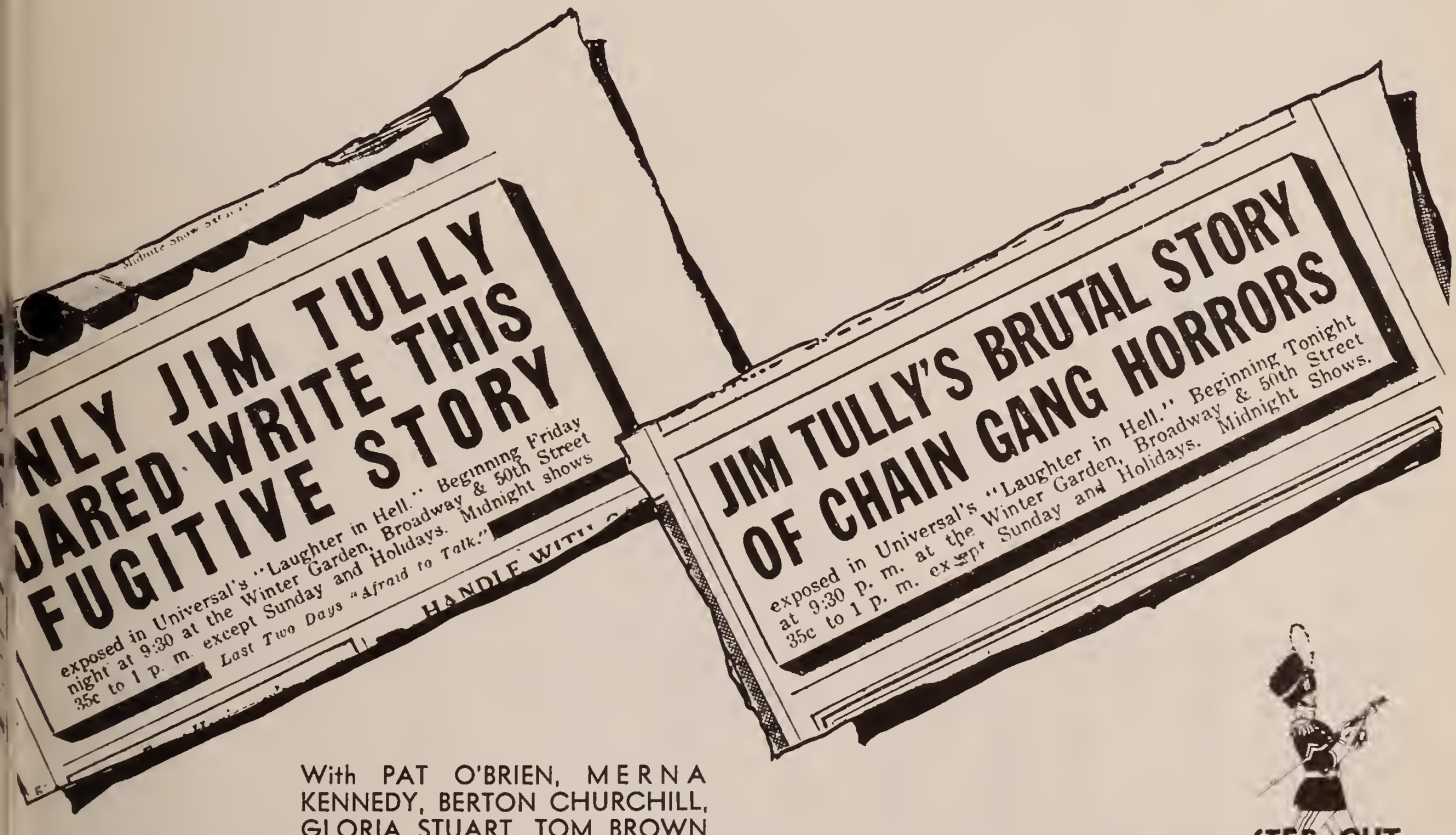


Here are reproductions of some of the big space smash newspaper ads. used by Warner Bros. in New York. The response to the campaign was crowds, crowds, crowds. The response wil be the same for YOU.

JOIN THE REST OF THE TRADE IN CELEBRATING

SENSATIONAL FIRST RUN at WARNER BROS. WINTER GARDEN BEGINNING DEC. 30

Grab It NOW!



With PAT O'BRIEN, MERNA KENNEDY, BERTON CHURCHILL, GLORIA STUART, TOM BROWN
Produced by Carl Laemmle, Jr.
Directed by Edward Cahn.
Presented by Carl Laemmle.

CARL LAEMMLE'S 27TH ANNIVERSARY!

WHEN THE BOSWELL SISTERS SING IN YOUR THEATRE . . .

sing out to the world that you've got 'em and attract the very people who have been staying at home to hear them on the radio!

STEP OUT WITH UNIVERSAL

Produced by
William Rowland-Monte Brice
Productions, Inc.

UNIVERSAL'S RADIO SHORTS

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

TAKE ADVANTAGE OF BIG NAME SHORTS!

Use On Marquee As Well As In Ads.

"Walter Winchell is at the Strand tonight!" Can you imagine that announcement in any home in America? It is an announcement that means: "Reach for your hats and coats and let's go to the Strand!"

Millions of people who stick around their radios at night listening to Winchell—and Louis Sobol—Morton Downey—The Street Singer— Boswell Sisters—Art Jarrett—Paul Whiteman—Mildred Bailey—Little Jack Little—Vincent Lopez—and a string of the greatest names on radio, are all waiting for YOUR announcement of the coming of these people to your screen.

When these great radio stars go on personal appearance tours they are headlined and circused all over the town. Big campaigns are put behind them and the result is S. R. O. business wherever they play.

Now that through Universal you are given the opportunity of presenting these famous stars on your screen, it is well to remind you to get the most out of their great potential profit making possibilities.

Do not regard these pictures as just short subjects. Do not give them just a little extra line in your newspaper advertising and think you have done your duty to them or to your theatre.

Campaign the Universal radio shorts! Do it in an inexpensive way—but DO it!

Put them up in electric lights on your marquee.

Send out special publicity stories to all the newspapers and send along photographs as well. You will get space on them very easily in addition to the regular feature space accorded your feature production.

Send special publicity to the radio editors and invite them to your showing.

Tie-up with all radio dealers and snipe their windows with your special announcement.

Give them prominent boxing in your ads.

Make an attractive lobby using the special posters and lobby photos available and also constructing a special mike cut-out as outlined in the Universal Weekly several issues back.

Universal's Radio shorts will help build your business on a weak feature, and will do more than their share to crack records on a strong one. Do not let the public come to your theatre and "discover" that you are playing one of them. Ballyhoo each one ahead of time. Make a big noise about it. The more you yell, the more important the public will realize the showing is.

If properly exploited each Universal Radio Short is good for big business in itself. Insure getting that business by boosting each one properly! You've got them—make them pay you a healthy profit!

J. W.

Many fine campaigns were received last week. Among the outstanding were four from live-wire managers whose work has been considered worthy of CERTIFICATE OF MERIT recognition. Here they are:

BLAINE CLINITE, manager of the Nile Theatre, Bakersfield, California. Award for his "Lifetime" campaign.

AL WOLF, manager of the Palace Theatre, Marion, Ohio, for the timely tie-ups on his "All American" engagement.

M. CONNER, manager of the Balaban & Katz Tower Theatre, Chicago, Ill., for his fine work on "Air Mail."

PAUL BREAK, manager of the Strand Theatre, Battle Creek, Mich., for his smart exploitation of the "Mom and Pop" club for Tom Mix pictures.

Congratulations, men! You have come through with fine examples of your showmanship ability. The certificates, signed by Mr. Carl Laemmle, are in the mail to you.

Butterfield's "First Flight" Mail Display

Frank Butterfield, manager, Strand Theatre, Lansing, Mich., borrowed this $2500 collection of stamps and covers used on air mail carried by first and epic flights, and promoted a prominent store window for the display.

NEWSPAPER CLUB BUILDS 'PLANES IN LANSING "AIR MAIL" CONTEST

Frank Butterfield of Lansing, Michigan, is without doubt one of the busiest theatre managers in the country. Not only does he manage the Strand Theatre but he is general superintendant of a great office building. In spite of his many jobs he is never too busy to put over a swell campaign when he has a good picture. An illustration is his splendid campaign on "Air Mail."

His feature stunt was a tie-up with the State Journal and its Red Stocking club for a model 'plane building contest. The Boy Scouts, the YMCA boys' department and the local high schools also entered the contest. In order to make it easy for the contestants to build their models, Mr. Butterfield promoted a supply of Balsa wood from a local body builder and had it distributed to the boys and girls through the vocational director of the high schools. After the models were judged and exhibited in the theatre lobby they were turned over to poor children of the city. The president of the Lansing Aviation Club awarded a silver cup to the winner. All boys and girls entering models were guests of the theatre at a special matinee.

Butterfield's display of air mail stamps and covers, shown at the left, was used as an advance stunt and attracted city-wide attention.

MUMMY'S THE WORD! AND NEWS OF THE BIG HIT IS FLASHING LIKE WILDFIRE ACROSS THE COUNTRY!

THE MUMMY WALKS - - THE MOB TALKS

Above: Rialto Theatre, Washington, D. C.—Photo taken at three a. m. because at ten you couldn't see the front for crowds. Note smashing use of poster art and fine flash lighting effects.

Left: Crowds attracted by the "live" mummy and "Egyptian princess" ballyhoo used by the State-Lake Theatre, Chicago. The "princess" is handing out copies of the accessory transparency card.

THE KID HIMSELF!

Above: Here's one of the special mummy cases, prepared by the Universal Home Office Exploitation Department, used at the State-Lake Theatre, Chicago. The details of how this can be tied up to a radio microphone stunt are explained in the Universal pressbook. A sure fire attention getter that will keep steady crowds milling around your lobby and swell the b. o. line. It will also start talk spreading rapidly around town.

GRABBING SPACE!

Left: The Rialto, Washington, D. C., used one of the mummy replica's in a merchant window display in advance, later moving it to the theatre lobby. Your local art school can make a mummy model for you at very slight cost.

THE CROWDS TELL THE STORY!

Above: Milling crowds in front of the State-Lake, Chicago. Note the large cutout heads of Karloff as the Mummy used on the marquee hanging pieces. Green lights flashed in eyes giving eerie effect.

"THE MUMMY" PROVING SMASH SENSATION IN WASHINGTON, CHICAGO AND MILWAUKEE

KARLOFF THRILLER BOOMS BUSINESS!

Bang! Universal has scored another bulls-eye hit with THE MUMMY! Chalk up a new money-maker for Karloff! THE MUMMY has come to life in three spots and in each spot the whole city woke up with it. Witness the lines at the box-office!

The runs at the Rialto Theatre, Washington, D. C., State-Lake Theatre, Chicago, Ill., and the Alhambra Theatre, Milwaukee, Wisc., were used as the means of proving the practicability of the campaign suggestions outlined in the Universal pressbook. The ideas were carried out by Rodney Collier, manager of the Rialto Theatre, Fred Meyer and Al Kvool of the Alhambra Theatre and John Joseph of the RKO staff of the State-Lake Theatre. Highlights of the Washington and Chicago campaigns are noted below. Next week's issue of the Universal Weekly will carry the highlights of the Milwaukee campaign.

"Capital!" Says Washington

The Rialto Theatre, Washington, D. C., adapted the poster art work for its front and gave it a fine flash. It played up the line "IT COMES TO LIFE" with the mummy head of Karloff. Special effects made light rays halate behind the head and gave the eyes a dimming effect.

The pressbook drawing contest was placed with the Washington Herald and brought big returns. When the picture was held over for a second week the newspapers extended the contest. Prizes of cash and tickets were offered for the best drawings.

"IT COMES TO LIFE"—IS MUMMY SLOGAN — "YOU BETCHA"! ECHO THE BOX-OFFICES!

A mummy in a case, prepared by the Universal Home Office, was used for a striking display in one of the city's most prominent windows. It was later moved to the theatre front. The regular accessory transparency cards were given wide distribution in stores, office buildings and government offices.

Letters were sent to schools drawing attention to the educational aspects of the picture to students of ancient history and archeology. The striking talking trailer was used well in advance. The newspaper ads, samples of which are shown below, dominated the dramatic pages for the week. The striking die-cut mummy case accessory herald was given wide distribution, as were the cut-out hangers and window cards.

Business was so good at the Rialto that the picture was held over a second week—the first picture to earn this distinction at the Rialto since BACK STREET.

Chicago Goes Mummy Mad!

The Chicago campaign resembles very much that used in Washington. In addition to the mummy case shipped on from New York, additional ballyhoo was given the picture through the means of a walking mummy, a man swathed in bandages, properly stained, with a facial make-up like the mummy. This man was accompanied by a girl in Egyptian costume, who handed out the transparency cards.

The Chicago Times featured a jig-saw puzzle contest which ran for five days. The newspaper's radio station gave the stunt numerous plugs each day during the contest.

Displays were secured in Chicago libraries, the Field Museum, and the Oriental Dept. of the Chicago University. Local spiritualistic societies and the Rosicrucian Orders were contacted by mail.

The giant head of Karloff featured on the lobby front, had blinking green lights set in its eyes. A large billing campaign backed up the other exploitation and brought the biggest business the house has had in months.

Be sure to get your copy of the Universal campaign book on THE MUMMY and study its many practical exploitation ideas. Get started on this picture well in advance. Its a money-maker and should bring you big returns if you exploit it right.

(1.) 2 columns by 8" featuring the mummy and the girl love angle, used for opening day in Milwaukee. (2.) The Rialto in Washington used this 3 columns by 8" ad adapted from the pressbook cover for its smash opening day announcement. (3.) Milwaukee's 1 column by 9" advance ad. (4.) There's a nice copy arrangement in this 2 columns by 7" one day advance ad. from the State-Lake, Chicago. (5.) Effectively brief 1 column by 3½" advance ad. for Rialto, Washington, featuring the line "It Comes To Life"! (6.) Another advance ad. from Rialto, Washington. In 2 columns by 3" it presents all the essential angles. (7. and 8.) Advance ads. of 2 columns by 3½" and 2 columns by 4½" from the State-Lake, Chicago.

EXTRA!

WATCH FOR THE BIG

OSWALD AND POOCH DRAWING CONTESTS

"POOCH"—the Pup

"OSWALD"
The Lucky Rabbit

TO BE ANNOUNCED IN THE UNIVERSAL WEEKLY

NEXT WEEK

•

They mean EXTRA business for you!

Tom MIX

"PICTURES ARE BETTER THAN THE AVERAGE WESTERNS,"

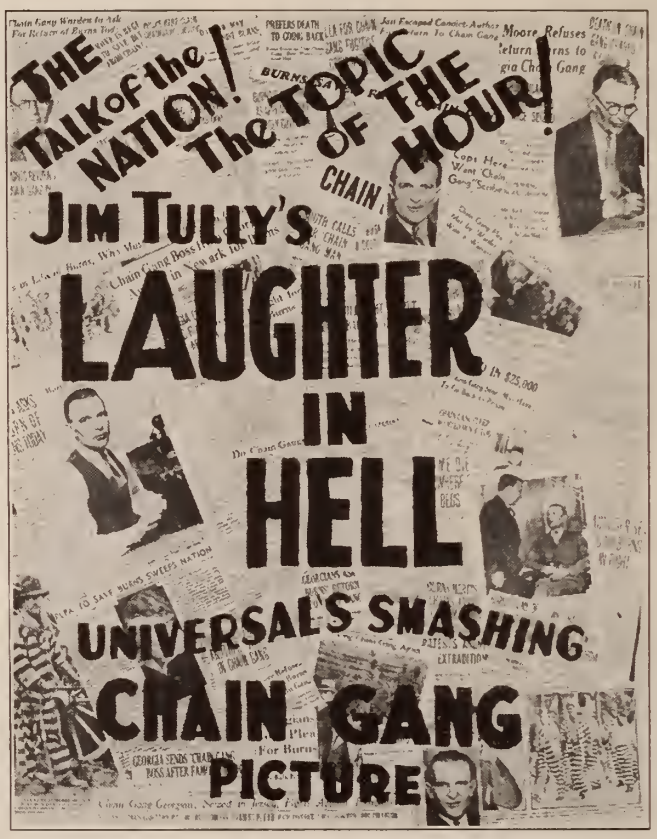
says-Herman J. Brown,
Majestic and Adelaide Theatres,
Mampa, Idaho, in Motion Picture Hearld.

FREE TO YOU!

SMASHING "LAUGHTER IN HELL" BROADSIDE CASHES IN ON NATION-WIDE, SENSATIONAL CHAIN GANG PUBLICITY--GET YOUR COPY!

RIGHT now, as the whole country is talking about the sensational Burns chain gang arrest and freeing Universal offers exhibitors Jim Tully's daring chain gang story "Laughter In Hell"! And with it goes the 22 x 28 inch, two color broadside reproduced at the right, to smash over to your patrons the timeliness of the production.

The broadside is covered with a mass of newspaper clippings, part of the unprecedented publicity given the case throughout the country. The imprinted copy is in a vivid red. You should find a copy of this broadside in your pressbook on "Laughter In Hell". In case you do not, we will send you one for the asking. Address your request to EXPLOITATION DEPARTMENT, UNIVERSAL PICTURES CORPORATION, 730 Fifth Ave., New York City.



Take advantage of this hot publicity now! Book the picture and use the broadside for the center of a big lobby display easel stand. Mount it on a three sheet board and surround it with catch lines and production stills. Get it working for you at least a week in advance of your opening. The broadside can also be used as a newspaper ad, by simply adding your theatre name and play dates. It may also be blown up for lobby front or marquee display. Get your now!

FRIDAY THE 13th!

Keep your eye on the calendar! There's a Friday the 13th in January and exhibitors opening "They Just Had To Get Married" on that date have a great chance for gagging on the proverbially unlucky day. Kid the angle with copy like this:

UNLUCKY AT LOVE? THEN—FRIDAY THE 13TH IS YOUR LUCKY DAY! SEE WHAT OPENS AT THE RIALTO THEATRE!

POOR SLIM! POOR ZASU! FRIDAY THE 13TH — AND "THEY JUST HAD TO GET MARRIED"!

FRIDAY THE 13th IS THE LUCKIEST DAY OF THE YEAR FOR YOU—LOOK WHAT'S COMING!

WATCH OUT FOR BLACK CATS! DON'T WALK UNDER LADDERS! CROSS YOUR FINGERS AND COME TO SEE THOSE LUCKY LOVERS ON FRIDAY THE 13TH!

FRIDAY THE 13TH! A LUCKY DAY FOR YOU! "THEY JUST HAD TO ..... ETC.

JOIN THE SUCCESS CLUB!

To win a Certificate of Merit you must display some real, high-powered showmanship. Join the success club today! Send in details of a good, all-around campaign or a single outstanding stunt. Your unusual showmanship work may bring you one of these certificates personally signed by Carl Laemmle. Address your campaign material to SHOWMANSHIP EDITOR, UNIVERSAL WEEKLY, 730 FIFTH AVENUE, N. Y. C.

PROMOTES COST-FREE "DARK HOUSE" CONTESTS

F. M. BOUCHER, manager of the Capitol Theatre, Winchester, Va., believs that contests are important to his campaign, but he also believes that putting them over without cost to the theatre is just as important. This is how he did it for "The Old Dark House."

In return for ten matinee passes to be given to patrons, a local druggist printed up two thousand of the "Beware the Night" envelopes and distributed them several days in advance of the opening. The druggist's ad was printed on the back. The front was printed from the exploitation service mat available for this purpose at Universal Exchanges.

Utilizing the service mat for the Karloff drawing contest, Boucher tied up with a local stationer who printed up two thousand 9x12 inch heralds offering ticket prizes for the best drawing of the monster of "The Old Dark House." These were distributed at the schools.

Boucher dramatized his advance trailer by throwing the house in darkness, seating no people while it was running. He threw a green spider effect across the entire screen. Screams were amplified so that they could be heard on the street. Fine Showmanship, Boucher!

BACK
Play it
again

AVAILABLE FEATURE PRODUCTIONS

TITLE	CAST
"AFRAID TO TALK"	Eric Linden, Sidney Fox.
"AIR MAIL"	Pat O'Brien, Ralph Bellamy, Russell Hopton, Slim Summerville, Gloria Stuart, Lilian Bond, Frank Albertson.
"ALL AMERICAN"	Richard Arlen, Gloria Stuart, Andy Devine, James Gleason, Merna Kennedy, the 1931 All America Football Team.
"BACK STREET"	Irene Dunne, John Boles.
"COHENS & KELLYS IN HOLLYWOOD"	George Sidney, Charlie Murray, June Clyde, Norman Foster, Emma Dunn.
"EAST OF BORNEO"	Rose Hobart, Charles Bickford, Lupita Tovar.
"FAST COMPANIONS"	Tom Brown, Maureen O'Sullivan, Andy Devine, James Gleason, Mickey Rooney.
"FRANKENSTEIN"	Colin Clive, Karloff, Mae Clarke, John Boles.
"HEAVEN ON EARTH"	Lew Ayres, Slim Summerville, Anita Louise, Harry Beresford, Charles Grapewin.
"HOMICIDE SQUAD"	Leo Carillo, Mary Brian, Noah Beery, Russell Gleason, J. Carroll Naish, George Brent.
"HOUSE DIVIDED"	Walter Huston, Kent Douglass, Helen Chandler.
"IMPATIENT MAIDEN"	Lew Ayres, Mae Clarke, Una Merkel, Andy Devine.
"LASCA OF THE RIO GRANDE"	Leo Carrillo, Dorothy Burgess, Slim Summerville, John Mack Brown.
"LAUGHTER IN HELL"	Pat O'Brien, Gloria Suart, Merna Kennedy, Tom Brown, Edward Churchill and Arthur Vinton.
"LAW AND ORDER"	Walter Huston, Harry Carey, Ralph Ince, Raymond Hatton, Andy Devine.
"MOTHER'S MILLIONS	May Robson, James Hall, Lawrence Gray, Frances Dade.
"MURDERS IN THE RUE MORGUE"	Bela Lugosi, Sidney Fox, Leon Waycoff, Bert Roach.
"NICE WOMEN"	Sidney Fox, Frances Dee, Alan Mowbray.
"NIGHT WORLD"	Lew Ayres, Mae Clarke, Karloff, Russell Hopton.
"OKAY AMERICA"	Lew Ayres, Maureen O'Sullivan, Walter Catlett.
"OLD DARK HOUSE"	Karloff, Melvyn Douglas, Gloria Stuart, Charles Laughton, Lilian Bond, Raymond Massey, Brember Wills, Eva Moore, John Dudgeon, Ernest Thesiger.
"ONCE IN A LIFETIME"	Jack Oakie, Sidney Fox, Aline MacMahon, Russell Hopton, ZaSu Pitts, Gregory Ratoff, Louise Fazenda, Onslow Stevens.
"RACING YOUTH"	Slim Summerville, Louise Fazenda, Frank Albertson, June Clyde.
"RADIO PATROL"	Lila Lee, June Clyde, Robert Armstrong, Russell Hopton, Andy Devine, Sidney Toler.
"RECKLESS LIVING"	Ricardo Cortez, Mae Clarke, Norman Foster, Slim Summerville, Marie Prevost.
"SCANDAL FOR SALE"	Charles Bickford, Rose Hobart, Pat O'Brien, Claudie Dell, J. Farrell MacDonald.
"STEADY COMPANY"	Norman Foster, June Clyde, ZaSu Pitts, J. Farrell MacDonald, Henry Armetta.
"THE MUMMY"	Karloff, Zita Johann, David Manners, Edward Van Sloan, Arthur Byron, and Bramwell Fletcher.
"THEY JUST HAD TO GET MARRIED"	Slim Sumerville, ZaSu Pitts, Verree Teasdale, Fifi O'Orsay, Roland Young, C. Aubrey Smith.
"TOM BROWN OF CULVER"	Tom Brown, Slim Summerville, Richard Cromwell, H. B. Warner, Andy Devine.
"UNEXPECTED FATHER"	Slim Summerville, ZaSu Pitts, Cora Sue Collins.
"WATERLOO BRIDGE"	Mae Clarke, Kent Douglass, Doris Lloyd, Enid Bennett, Bette Davis, Frederic Kerr.

DESTINATION UNKNOWN

Another <u>Unusual</u> Picture From The Studio of Hits!

With Pat O'Brien, Ralph Bellamy, Alan Hale, Betty Compson, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

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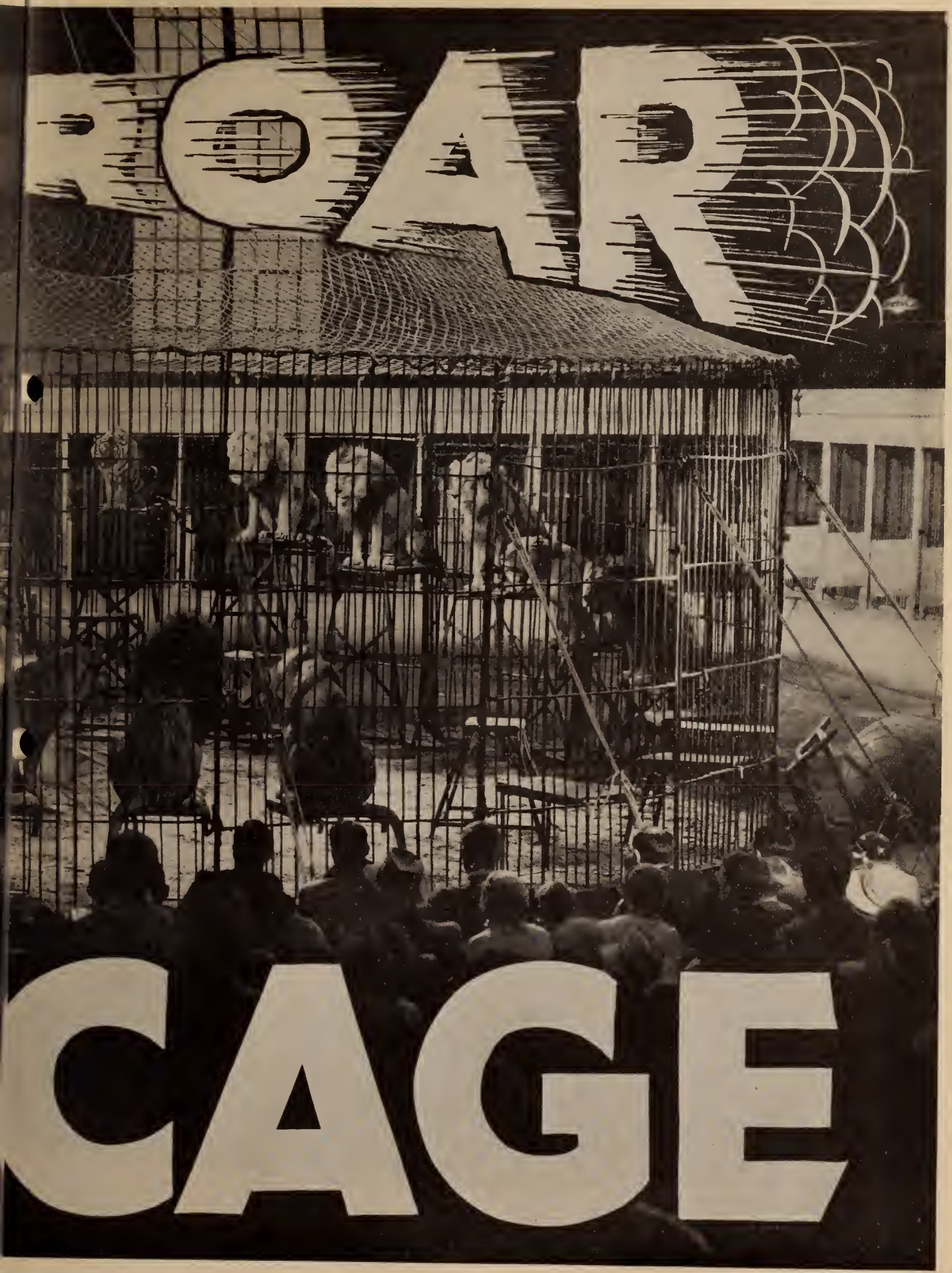
UNIVERSAL WEEKLY
VOL. 32 NO. 5
JAN. 14, 1933

COMING!

wild love!
wild thrills!
wild animals!

"NAGANA"

COMING WITH A
THE
BIG
STEP OUT
WITH
UNIVERSAL


CAGE

The Screen's New

THEY JUST HAD

Team of Teams!

SLIM
SUMMERVILLE
and
ZASU
PITTS

TO GET MARRIED

COMEDY

With
Roland Young
Fifi D'Orsay
Robert Greig
Elizabeth Patterson
C. Aubrey Smith
Cora Sue Collins
David Tillotson
Vivian Oakland
William Buress
Louise Mackintosh
Henry Armetta
C. Aubrey Smith
Veree Teasdale
and
many others

THEY JUST HAD

plus CLASS
TO GET MARRIED

CLASS plus
THEY JUST HAD

COMEDY

TO GET MARRIED

GIVE 'EM ALL

No. 705 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Universal is releasing its very finest pictures as fast as they are completed on the theory that you need all the help you can get.

We are not holding anything back waiting for better times.

We are giving you everything we've got!

Are you doing likewise?

Or are your feet getting cold? Are you cutting down on your advertising and exploitation at a time when they are vitally necessary to stimulate public interest in your show?

What will you do with a picture like "The Mummy"? Will you let it sneak into your house unheralded, or will you tell the world that you've got a distinctly different kind of picture to stir the tired fans?

And what about "Nagana," "Destination Unknown," "The Big Cage" and "Laughter In Hell"? Will you get back

YOU'VE GOT!

of them with all your heart and soul or will you sacrifice them on the altar of false economy?

Do you realize what you can do with a picture like "They Just Had To Get Married," featuring Slim Summerville and ZaSu Pitts, if you go after it with a proper amount of energy and investment?

Are you licked? Or is there a kick in the old boy yet?

The people crave entertainment now as they never did before. They are sick of their troubles and fears. There are still enough millions of them who have money enough to come to show after show if you do your part toward creating an intense interest in what you've got to give them.

But the job of stirring them up is yours. Nobody else can do it for you. You've got to use all the showmanship you've got, and arouse a keen desire to see your show.

With pictures such as Universal is releasing as fast as they are made, you can do it.

They are life-savers if you know how to get the most out of them.

Carl Laemmle

GO THE LIMIT

in exploiting this one—
the Winter Garden, N. Y.
Premiere Proved That
IT PAYS!

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

LATEST NEWS *from* Universal City

CHOOSING Paul Lukas and Nancy Carroll for two of the three featured leading characters, Director James Whale has completed the cast for "A Kiss Before the Mirror," the Viennese stage hit which William Anthony McGuire has adapted as a forthcoming Universal screenplay and which will go into production next week. Frank Morgan, a star in the legitimate theatre, has the other featured assignment, and Jean Dixon, Broadway stage actress, is enroute to Universal City to assume an important role. Although he has held a Universal contract for almost a year Lukas is playing his first role at his "home studio" since "Strictly Dishonorable".

* * *

Universal's next Slim Summerville-ZaSu Pitts co-starring screenplay tentatively titled "The Five Year Plan", will be directed by the veteran Sam Taylor, Carl Laemmle, Jr. announces. Taylor, who directed Harold Lloyd for several years and who made Mary Pickford's screen version of "Coquette", will begin work on the feature comedy just as soon as Miss Pitts recovers from her recent illness. The comedienne and Summerville had completed "They Just Had To Get Married" just before Miss Pitts was stricken.

* * *

Unable to locate a suitable type for the role of "Barnard" in "Only Yesterday" which John M. Stahl is getting ready to direct for Carl Laemmle, Jr., Casting Director David Werner of Universal decided this week that he could play the part himself. Thus far Werner is the only definite cast selection although Director Stahl has been testing lead possibilities for the last month. Among the screen personalities under negotiation for the two important assignments are Spencer Tracy, Warner Baxter, Lew Ayres, John Boles, James Dunn, Irene Dunne, Helen Twelvetrees, and Ann Harding. "Only Yesterday" is a screen adaptation of the Frederick Lewis Allen best-seller.

Vilma Banky
Leading Lady of "The Rebel"
just completed in Berlin

ARE YOU AFTER THAT $5.00 PRIZE?

WHAT did Slim Summerville say to ZaSu Pitts? If you don't remember the contest, started in the Universal Weekly of December 24th, 1932, turn back to that issue, page 5, and take a look at the eloquent attitude in which you find these two stars of "They Just Had to Get Married." Your idea of what Slim is saying to ZaSu is just as good as anybody else's, and maybe you can use that $5. as well as anybody. Answers must be sent to Editor of the Universal Weekly, 730 Fifth Avenue, New York, N. Y. and received at that address on or before noon of January 21st.

Louis Trenker Completes "The Rebel" for Universal

LOUIS TRENKER, the Tyrolean mountain guide and motion picture actor-director who came to Hollywood last year to make Universal's "The Doomed Battalion" and added impetus to the wave of rugged masculinity which has swept over the screen world, is due shortly for a return engagement on the American screen.

Word was received by Carl Laemmle this week that Trenker has just completed the filming of "The Rebel", a Napoleonic war drama, laid in the Alps and produced there by a Universal unit from Berlin. In "The Rebel", the cable stated, Trenker again essays some of his spectacular feats of mountain climbing which made him a sensation in the previous war picture.

The Trenker screenplay, which was produced in three versions—English, German, and French—will mark the return to pictures of Vilma Banky, who has the feminine lead opposite Trenker, and Victor Varconi, both American screen favorites during the silent era. Edwin H. Knopf, formerly a director and scenarist at Universal City, wrote the English version of "The Rebel" and directed.

The actor-sportsman is one of the most colorful figures to come to the American screen. A former leader of of the romantic Kaiserjaeger, ski-mounted troop entrusted with the defense of the Tyrol during the world war, Trenker was commissioned especially by the Emperor Franz Joseph. He holds many medals and decorations from the Allied armies, and was for some time the champion ski jumper of the Tyrol.

The UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published weekly by the Motion Picture Weekly Publishing Company, 730 Fifth Avenue, New York City.
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Universal Pictures Corp.
(*All rights reserved*)
Vol. 32 Jan. 14, 1933 No. 5

LOADED WITH BOX

With ESTHER RALSTON, CONRAD VEIDT, Joan Barry, Harold Huth, Gordon Hark[illegible], Cedric Hardwicke and many others. Directed by WALTER FORDE. A Gaumont Picture.

✚

Fast as the express itself, the entire action takes place on a railroad train.

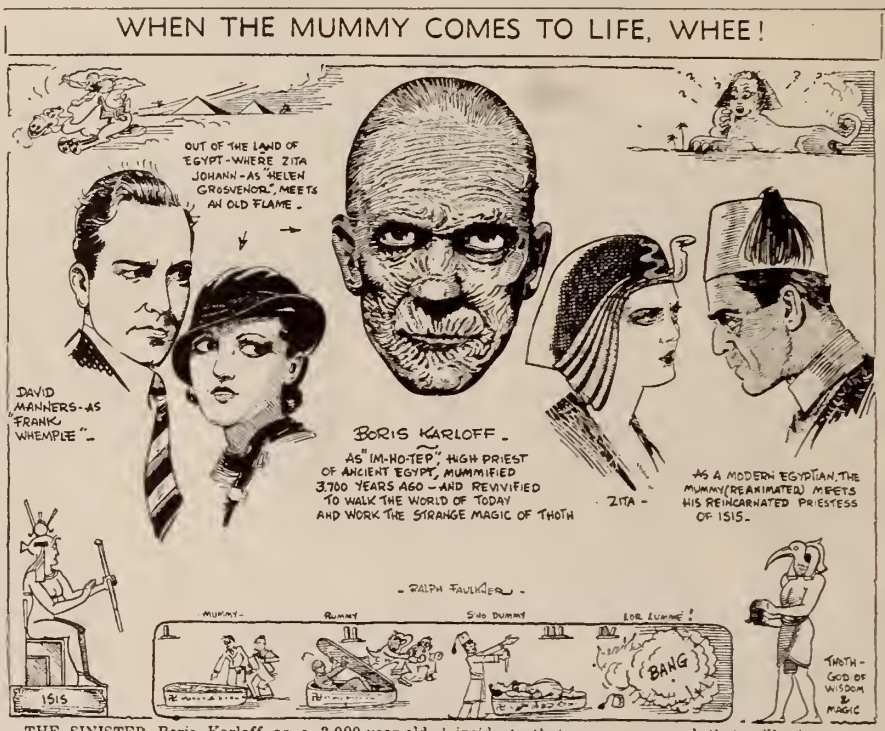
STEP OUT WITH UNIVERSAL

OFFICE!
ROME
EXPRESS

"The Mummy" Brings Seven Box-Offices to Life

FROM Baltimore, Eddie Heiber, Universal exchange manager in Washington, received the following telegram from J. L. Shanberger, manager of Keith's Theatre in that city:

"We have just completed our week of The Mummy and happy to report that we had best week we have had in last two months Stop This type of attraction pulls them in when usual picture does not attract any attention at all I hope Universal will make many pictures as good as this one
J L Schanberger
Manager Keiths Theatre"



THE SINISTER Boris Karloff as a 3,000-year-old embalmed antique suddenly comes to life in "The Mummy." Then things happen. Weird things, and incidents that are creepy and that will give you a shudder. The picture opens on the screen at the Rialto Theater on Christmas Day.

Four Column Carton from the Washington Times, Reproduced by Special Permission.

Bringing a mummy back to life isn't the only feat which Universal's "The Mummy" has accomplished. It has brought a lot of box-offices back to life, too, and is destined to bring a lot more out of the red and into the black. As we go to press, we have reports from seven first-run theatres—all of them great.

At the Mayfair in New York, crowds were lined up all day in front of the theatre, and every performance was practically a sell-out. The result was an opening better than "Back Street", "Air Mail" or any of the other recent pictures at the Mayfair.

At the Warner Theatre in Pittsburgh, despite opposition like "Animal Kingdom" and "Farewell to Arms", "The Mummy" broke the opening record of the theatre by $300. Audience reaction was tremendous at all shows.

In Washington, at the Rialto Theatre, "The Mummy" threatens to roll up a record gross. It received splendid reviews in the Washington newspapers and a lot of publicity space.

The Alhambra Theatre of Milwaukee, reopening after a Christmas holiday, sprang into amazing financial life and audience enthusiasm with "The Mummy."

Likewise, in Chicago, at the State Lake Theatre, where the picture opened on the day before Christmas, business was phenomenal, as in Detroit at the Fox.

Liberty Gives "The Mummy" Three Stars—Excellent Rating

If you believe in astrology, clairvoyance, and curses, you are going to get a wallop out of this picture. And if you don't believe in any of that stuff, you are going to get a wallop anyway, simply because the darn' thing is so well done.

Boris Karloff was a priest in the Temple of Isis thirty-seven hundred years ago. He fell in love with a vestal virgin, Zita Johann, and was mummified alive and buried with a parchment curse. He is dug up by British archæologists, and Bramwell Fletcher brings Boris to life. He, Bramwell, is killed for his pains.

Boris meets a beautiful half-Egyptian girl—again Zita Johann—and the ancient romance is relived, with the darned old curse raising heck with everybody. The conflict centers around Boris, Zita, and David Manners, her present-day sweetie.

Karloff's make-up as a living mummy is the gol-darnedest thing you ever saw—wonderful! And while his acting is stoically repressed, he invests the character with an uncanny charm.

Liberty Magazine
—Rob Wagner

Pittsburgh Lauds "The Mummy"

THE Pittsburgh Sun-Telegraph reviewed "The Mummy" on January 7th, in the following enthusiastic terms:

"THE MUMMY was reincarnated yesterday on the Warner screen where he intrigued a large audience through the larger part of a strange and fantastic story.

"THE MUMMY has been imaginatively conceived and excellently photographed, and, you will find yourself unusually engrossed in its thrilling story."

Name Linked With Progress

ATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201S

SERVICE
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or Cable-
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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

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MINUTES IN TRANSIT
FULL-RATE | DAY LETTER

ved at

DECEMBER 30, 1932

SB2462 NL
LOS ANGELES, CALIFORNIA
CARL LAEMMLE

YOUR NAME HAS ALWAYS BEEN AND ALWAYS WILL BE LINKED WITH THE PROGRESS OF THE MOTION PICTURE INDUSTRY STOP YOUR TWENTY SEVENTH ANNIVERSARY IN THE INDUSTRY IS AN EVENT OF HAPPINESS TO ALL OF US WHO KNOW YOU MY SINCERE GOOD WISHES ALWAYS

LOUIS B MAYER

The BATTLE
THE JU

NA

With TALA BIRELL, MELVYN DOUGLAS, Onslow Stevens, Everett Brown, William H. Dunn, Miki Morita, Frank Lackteen. Directed by Ernst Laemmle. Story by Lester Cohen. Produced by Carl Laemmle, Jr. Screenplay by Dale Van Every and Don Ryan. Presented by Carl Laemmle.

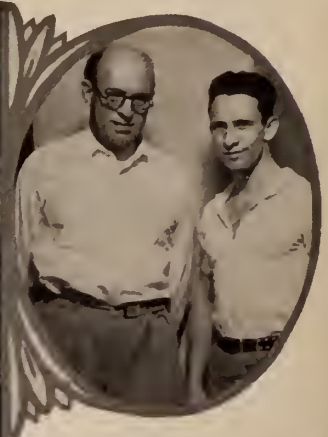
-ROYAL OF
NGLE BEASTS!

— just ONE of the never-to-be-forgotten thrills in a never-to be-forgotten picture!

GANA

Clyde Beatty, made up to double for Raymond Hatton. They are as like as two peas in a pod.

Clyde Beatty doing his stuff for Raymond Hatton, to Raymond's infinite relief.



Edward Anthony, author of the forthcoming book, "The Big Cage", and Clyde Beatty, star of Universal's picture of the same name.

Clyde Beatty, The Only Star Who Ever Doubled for Another Principal

MOVIE stars often have doubles for some of their more difficult and hazardous scenes, but when the usual order is reversed and star is forced to double for double that, like the famous man-biting-the-dog episode, is news!

"The Big Cage" set at Universal City, Calif., was the scene of such an unusual screenland event early this week when Clyde Beatty, world's foremost animal trainer who is starred in this, his very first picture, had to double for Raymond Hatton, a member of the supporting cast.

Now, although Hatton plays the role of a dissipated former trainer in the picture, he lays no claims of knowing how to prevent an enraged jungle beast from taking off an arm or a leg. His part, however, demanded that the character, crazed with liquor, enter the cage and be clawed to bits by Beatty's snarling charges. Hatton thought that was asking just a little too much, so Beatty, dressed and made-up to look like Hatton, entered the huge enclosure and did the scene. The result, according to Carl Laemmle, Jr., and Director Kurt Neumann was perfect.

Despite the fact that during his career he has made twenty-five trips to the hospital to patch the wounds and broken bones given him by the 43 lions and tigers he works with, the famous 27 year-old circus headliner has not experienced one single mishap since starting work in "The Big Cage" a few weeks ago. This, too is unusual in that he is working his jungle denizens under strange conditions, what with the unfamiliar glare of the powerful studio lamps and strange surroundings. Wallace Ford, however, nursed painful injuries for a couple of days when he was clawed on the arm and hand by a black panther while passing one of the cages.

Production on the Beatty picture is now well past the half-way mark and will be completed within the next ten days. Besides Hatton and Ford, Beatty's supporting cast includes Anita Page, Andy Devine, Vince Barnett, Reginald Barlow, Mickey Rooney, Robert McWade and Edward Piel.

Powerful All-Star Cast for Fodor Play

CARL LAEMMLE, Jr., yesterday announced the cast of "A Kiss Before the Mirror." So enthusiastic is the production chief of Universal over this continental play that he had originally intended to produce it on the stage, both in Los Angeles and New York. It is possible that it will still have a stage production.

In the meantime, however, it is planned to put it in production at Universal City next week under the direction of James Whale. The cast so far selected includes Paul Lukas, Nancy Carroll, Frank Morgan, Jean Dixon and Gloria Stuart.

For the time being, Karl Freund who directed "The Mummy" so capably, will return to the camera at Whale's request. "A Kiss Before the Mirror" was written by Ladislaus Fodor, famous Hungarian playwright, and has been a continental sensation wherever produced. William Anthony McGuire wrote the screen play.

Though Paul Lukas has been under contract to Universal for almost a year, "A Kiss Before the Mirror" is the second Universal picture in which he has appeared. The first was "Strictly Dishonorable." Jean Dixon left New York Saturday for Universal City. She played the lead in "Once in a Lifetime" on the N. Y. stage.

"BACK STREET" One of Best Ten

"BACK STREET" has just been elected one of the best ten pictures of the year 1932. Every year a daily trade paper conducts a nation-wide poll to determine the ten best productions. Its votes are cast by the leading moving picture critics and editors of the daily newspapers throughout the United States. The selection was announced on Wednesday, January 11th. "BACK STREET" was among the leaders.

McNAMEE Lobby Hangers FREE!

In order that you may take full advantage of the wonderful advertising value of GRAHAM McNAMEE'S name, Universal will give you, absolutely FREE, 10 lobby hangers of McNamee's head, in color, with Universal Newsreel ad printed on the back, with every standing order for a newsreel one-sheet received on coupon attached.

Sign and Send To Your Local Universal Exchange

Universal Film Exchanges:

Please send me..... one-sheets on each issue of Universal Newsreel. It is understood I am to receive 10 Graham McNamee lobby hangers FREE with this standing order.

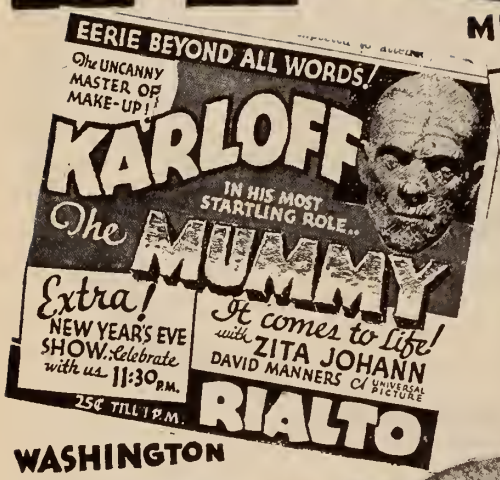
.....
(Exhibitor)

.....
(Theatre)

.....
(City and State)

IT COMES

MILWAUKEE



WASHINGTON

NEW YORK

CHICAGO

PITTSBURG

The M

TO LIFE!

Held Over 2nd Week Mayfair

NEW YORK

+

Smash Trade At State-Lake

CHICAGO

+

200 percent Above Average in

WASHINGTON

+

Tops Everything in

DETROIT

Best in Two Months in

BALTIMORE

+

A Knockout in

MILWAUKEE

+

Terrific Business in

OKLA. CITY

PITTSBURGH

everywhere!

JIMMY

Tay Garnett to Put Finishing Touches to "S.O.S. Iceberg" from New Script Written by Tom Reed

Leni Riefenstahl

Tay Garnett

WHEN the "S. O. S. Iceberg" company, under the direction of Dr. Arnold Fanck, returned to Berlin, several things were evident at once. The first was that they had brought back the world's prize film, its thrills, its amazing photography, its once-in-a-lifetime shots, a revelation to the studio people in Berlin. This good news was cabled to Carl Laemmle.

At the same time it was apparent that many remarkable shots and episides had been filmed which had not been contemplated in the original script. On the other hand, some of the things that they had intended to photograph were found to be utterly impossible. Nature had defeated this, the most perfectly organized and equipped motion picture expedition ever to leave a studio on such a long location trip.

Gloria Stuart Has New Role

Gloria Stuart, Universal's blonde featured actress, "discovered" last year at the Passadena Community Playhouse, will assume the most romantic role of her screen career, in "A Kiss Before the Mirror", Fodor's sensational Hungarian stage drama which James Whale will bring before the cameras this week at Universal studios. Miss Stuart has just completed work on "Private Jones" with Lee Tracy.

Although in her busy first year on the screen the actress has had many romantic parts, the tragic role of the unfaithful wife is the most intense. In the drama, the actress is shot by her husband who loves her so much that he is unwilling to let her live in another's love.

Paul Lukas, Nancy Carroll, Frank Morgan, and Jean Dixon have been assigned to the other principal roles of the picture, which William Anthony McGuire prepared for filming.

Dr. Max Holsboer

It chanced that Tom Reed was in Europe enjoying a long postponed vacation after four years of turning out successful screenplays at Universal City. They found Tom in the pleasantly rolling fields of Andalusia. He gathered up his little wife and flew to Berlin, where in two weeks he turned out a most graphic and interesting script.

In the meantime, Carl Laemmle, Jr. had a nip-and-tuck battle to get just the proper director to finish up this new English version. When Tay Garnett had finished "Destination Unknown", he had completed his Universal contract and was due to go to another studio. At the last minute, however, Carl Laemmle, Jr. prevailed upon him to go to Europe. The plan was for him to pick up the script that Tom Reed had written when he arrived in New York. Reed was coming to New York on the Leviathan, which was due to arrive one day ahead of the Bremen on which Garnett was sailing. On account of the storms, however, in the Atlantic, the Leviathan did not arrive until after the next day when the Bremen had sailed with Tay Garnett and his assistant, Robert Fellows aboard, but with no script from Reed.

Tay Garnett is one of the most dependable and vigorous directors in Hollywood. His forthcoming picture, "Destination Unknown", is already accredited in Hollywood as one of the biggest pictures of the year, another "Miracle Man", a revelation in what a moving picture can be. He is also the director of "The Flying Fool", "Westward Passage", "Celebrity", "The Spieler", "Oh, Yeah", "Officer O'Brien" and "Okay, America", and wrote the photoplays "Scyscraper" and "Power".

"THRILLS WITHOUT END

AND A PLOT THAT GRIPS ONE WITH BREATHLESS INTEREST,"

says
February
Screenplay

With
PAT O'BRIEN, RALPH BELLAMY, Betty Compson, Alan Hale, Russell Hopton, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.

STEP OUT WITH UNIVERSAL

"DESTINATION UNKNOWN"

He Can Well Be Proud

ELECTRICAL RESEARCH PRODUCTS
Incorporated
195 BROADWAY
NEW YORK

Office of the President

December 19, 1932.

My dear Mr. Laemmle:

Please accept my congratulations upon the completon of twenty-seven years of service in the motion picture business. You can well be proud of the accomplishments of your long business career and of your contribution to the art of motion pictures.

Mr. Carl Laemmle, President
Universal Pictures Corporation
730 Fifth Avenue
New York, N. Y.

Sincerely yours,

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

Country Goes Mummy Mad!

Showmen's Toast from Coast to Coast!

Zip! Boom! Bang!

CROWDS jamming box-offices—word of mouth sweeping all over town—telegrams flashing the good news across the country!

Universal has another BIG HIT picture. It's in the bag!

KARLOFF—"THE MUMMY"—IT COMES TO LIFE!—and how! After boosting business sky-high in Washington—doubling it in Milwaukee—popping into high figures in Pittsburgh—jamming them in at Chicago—old kid KARLOFF himself thought it was time to visit New York and he made his bow at the Mayfair Theatre Friday.

Bang—the fight was on! The fight to get into the theatre. Crowds waiting in line before the opening—SRO at noon time! Business so big—held over for second week. Just like old times again!

BUSINESS TOPPED THE OPENING OF "BACK STREET" AT THIS THEATRE! Imagine that!

What's the use of telling you about what the picture is doing. Let's get down to business. Now that you know what it has done and is doing, set your plans to see that YOU, TOO, GET YOUR FULL SHARE OF THE MAZUMA THAT IS READY TO ROLL INTO YOUR BOX-OFFICE IF YOU PUT SOME REAL PEP INTO YOUR CAMPAIGN.

Make "THE MUMMY" come to LIFE in your city and BRING THE WHOLE CITY TO LIFE WITH IT. Give it the old circus exploitation that is possible with it. It's a NATURAL and there have been loads of smash showmanship angles worked up for it. See the practical pressbook for details and watch for the envelope of tried and proved stunts that will be mailed to you when you book "THE MUMMY".

In the meantime, get set to compaign "THE MUMMY" BIG—spend a little extra money on it to bring you big money in return—good sized ads—flash front and circus billing! You cannot miss on this one if you do right by KARLOFF!

JOE WEIL

MUMMY Stunt That Crashed Pittsburgh Papers!

Two Pittsburgh patrol wagons, a police radio car, twelve officers, three detectives, newspaper reporters and cameramen, and—a big crowd—to say nothing of plenty of excitement—gathered at this spot in outlying Pittsburgh when reports spread of the finding of a mummy. You bet it landed in the newspapers—three column pictures and all! See the SHOWMANSHIP SECTION next week for complete details of the Warner Theatre campaign for "The Mummy".

Here they are! Another group of four enterprising showmen who have won the UNIVERSAL WEEKLY CERTIFICATE OF MERIT. They join the growing list of worthy workers—go-getters of the industry leading the way to better times!

FRANK BUTTERFIELD, manager of the Strand Theatre, Lansing, Mich., for his campaign on "Air Mail".

F. M. BOUCHER, manager of the Capitol Theatre, Winchester, Va., in recognition of his work on "Dark House".

JOHN JOSEPH, of the RKO staff in Chicago for his excellent exploitation of "The Mummy".

JOHN A. BITTLE, manager of the Granada Theatre, Greencastle, Ind., for clever showmanship tie-ups on "The All American".

Accept our congratulations, gentlemen! Your certificates, signed by Mr. Carl Laemmle, have been mailed to you.

STEP UP FOR YOURS!

Who's going to be on the next list? There are hundreds of managers around the country whose work is deserving of recognition. How about you? Have you sent in your campaign? Why not do it now? It may win you one of these certificates. Campaign material and photographs should be addressed to the SHOWMANSHIP EDITOR, UNIVERSAL WEEKLY, 730 FIFTH AVE., NEW YORK CITY.

GREAT FOR THE KIDS — GET
BRING THE CROWDS

(22 x 28)

KIDDIES! CAN YOU DRAW ME?

FREE! FREE!

Boys! Girls! Can you sketch my picture? You can win a personally autographed photograph of myself! Four photos, suitably signed, will be sent to the ones who draw my likeness best! Sketch me as I appear on this poster and color the drawing if you wish. Then hand it to the Manager of this theatre and he will send it to Universal Pictures. Although no drawings will be returned, your name and address should be placed at the bottom of the sketch so that the prize photograph can be sent you direct, if you are among the winners.

"OSWALD"—The Lucky Rabbit

OSWALD (The Lucky Rabbit) DRAWING

SHOWMEN! Universal will help you exploit those two popular cartoon characters: "POOCH"—The Pup and "OSWALD"—The Lucky Rabbit—after you have booked them!

Here's a READY-MADE STUNT—complete in every detail. All you need to put it over is the special Exploitation Campaign available on EITHER Pooch OR Oswald!

The campaign includes the following: TWO 22 x 28 LOBBY POSTERS announcing the Drawing Contest. Use one on an easel in your lobby and plant the other in a school or store window with your theatre tie-up card attached. 1000 HERALDS to be distributed at the theatre, in schools, etc. These heralds supply contest details.

A COMPLETE EXPLOITATION CAMPAIGN

YOUR CHOICE! OSWALD OR POOCH $3.50

(HERALD)

THE GROWN-UPS TALKING! TO YOUR THEATRE!

POOCH (The Pup) CONTESTS

A 1 AND 2 COLUMN MAT of Pooch or Oswald is also included in the event you want to plant this contest in a local paper. And you get a regular Exchange Stock 1-sheet advertising your short!

The price of the campaign includes FOUR SPECIAL AUTOGRAPHED photos to be used as prizes in the contest. These will be mailed to your winners. NO WORK FOR YOU! Simply mail all drawings to us and awards will be made from Universal. ORDER THIS CAMPAIGN PROMPTLY and SEND ALL CONTEST DRAWINGS TO: EXPLOITATION DEPT. UNIVERSAL PICTURES, 730 FIFTH AVENUE, NEW YORK CITY. Your check or money order must accompany order.

(22 x 28)

BOYS! GIRLS! SKETCH MY PICTURE!

FREE! FREE!

Boys! Girls! Can you sketch my picture? You can win a personally autographed photograph of myself! Four photos, suitably signed, will be sent to the ones who draw my likeness best! Sketch me as I appear on this poster and color the drawing if you wish. Then hand it to the Manager of this theatre and he will send it to Universal Pictures. Although no drawings will be returned, your name and address should be placed at the bottom of the sketch so that the prize photograph can be sent you direct, if you are among the winners.

"POOCH"—The Pup

CONDITIONS OF CONTEST

1—The contest must be based on the 1-sheets of Oswald and Pooch which are reproduced here and should be displayed in lobby.

2—All drawings must be copies of the poster.

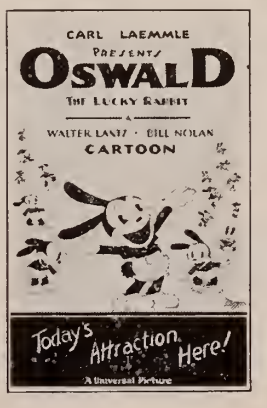
3—All entries must be submitted to Exploitation Department, Universal Pictures, 730 - 5th Avenue, New York City, not later than March 30, 1933.

4—All photograph awards will be sent DIRECT to winners from Universal.

5—All children are eligible without entry cost of any kind.

6—The prize autographed photos will be awarded for merit only.

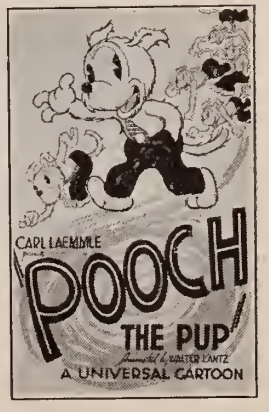
SPECIAL PRICE OF $3.50 INCLUDES



(STOCK POSTER)

Two Lobby Announcements
Size 22 x 28
1000 HERALDS
ONE 1-SHEET Stock Poster
One 1-Column and One 2-Column Newspaper Mat
AND PRIZES OF 4-8x10 Autographed PHOTOS Mailed To Your Winners DIRECT FROM UNIVERSAL.

(In ordering specify which contest you are running: OSWALD OR POOCH).



(STOCK POSTER)

WINTER GARDEN CAMPAIGN CASHES IN ON BIG CHAIN GANG PUBLICITY!

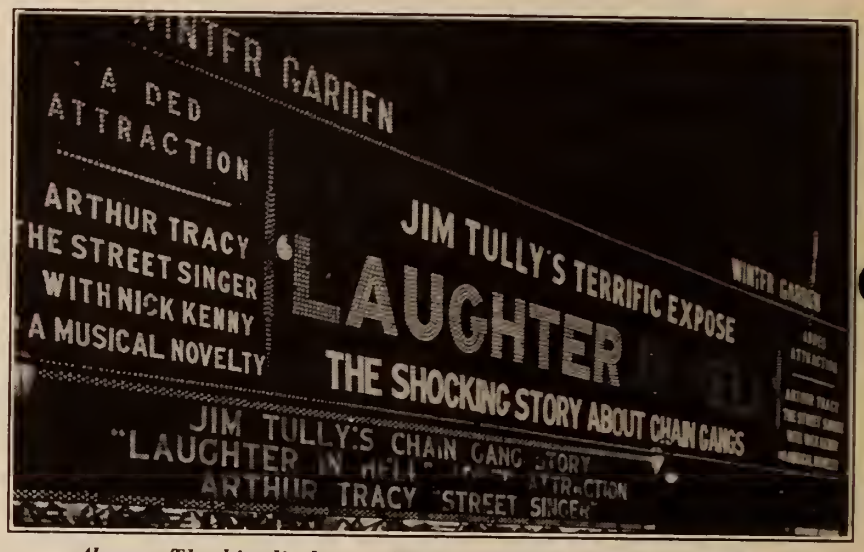
Wide-spread Newspaper Controversy Tied in to New York Run.

WHEN Harry Charnas, general manager of Warner Bros. metropolitan theatres, booked Universal's "Laughter In Hell" into the Winter Garden Theatre, he made the recent, sensational nation-wide chain gang publicity the keynote of the campaign.

Lou Goldberg, Warner's exploitation director, assisted by Arthur Jeffrie's and Meyer Beck of the Warner staff and Morty Levine, manager of the Winter Garden, carried out the campaign which is illustrated on this page.

Blow-ups of the smashing 22 x 28 inch broadside issued by Universal, and of the accessory 1-3 sheet snipes, were used for the front decorations with cut-out enlargements of production stills. To these items were added dramatic catchlines, and the silhouetted figure of the crouching prisoner with ball and chain. Strikingly severe in its simplicity the front display emphasized the stark drama of the picture, and attracted wide attention along the Rialto.

The Winter Garden's gigantic electric sign, covering the theatre and several adjoining buildings, played up the picture as: JIM TULLY'S TERRIFIC EXPOSE and THE SHOCKING STORY ABOUT CHAIN GANGS. This sign also featured the Nick Kenny Radio Thrill with the Street Singer, one of Universal's radio shorts (see picture).



Above: The big display on Winter Garden's giant electric sign. Below: Detail of lobby front display.

NEWSPAPER CAMPAIGN

At the left are reproduced the key ads in the Winter Garden's newspaper campaign. Note how these ads feature—"Jim Tully"—and "chain gang expose", "authentic story", "fugutive story", and other lines to tie in the picture with the recent chain gang publicity in the nation's newspapers.

"WE WANT MORE LIKE AIRMAIL"

—SHOUTS
EXHIBITOR W.H.ROBSON,
RIALTO, ALBION, N.Y.
in M. P. HERALD

With RALPH BELLAMY, Gloria Stuart, Pat O'Brien, Slim Summerville, Lillian Bond, Russell Hopton. Story by Dale Van Every and Frank Wead. Produced by Carl Laemmle, Jr. Directed by John Ford. Prseented by Carl Laemmle.

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

"THE MUMMY" CONTINUES RECORD SMASHING PACE-TOPS MILWAUKEE — SMALLER CITIES BENEFIT, TOO!

Top: Impressive lobby and front for "The Mummy" at the Alhambra Theatre, Milwaukee, Wisc. Mummy case over the box-office closed and opened mechanically. Bottom: Crowd attracted to theatre lobby by Mummy ballyhoo.

FOR several days before "The Mummy" came ot life in Milwaukee—and for some time after—the Alhambra Theatre's campaign had the entire city "Mummy conscious". The great Karloff thriller literally took the city by storm from the early morning hours of the day it opened until the end of the engagement, according to reports from Fred Myer and Al Kvool, who put over the campaign embodying many of the press-book suggestions.

An advance billing campaign of 24 sheets and a smash front and lobby started the "Mummy's the Word" slogan on its way to city-wide popularity. Aiding the 24 sheet billing and the impressive lobby was an advance Karloff drawing contest in the Milwaukee Leader. This attracted wide attention and drew hundreds of drawings from readers anxious to win one of the prizes. The newspaper played it up daily with large editorial space.

For a street ballyhoo the Alhambra used a man with facial make-up and costume to represent Karloff as "The Mummy". Large crowds followed him throughout the downtown section. He carried a sign with theatre copy on his back.

The feature of the front display was a mummy case over the box-office, with hinged cover that was slowly opened and shut by a small electric motor. Inside the case was a "mummy" with flashing lights behind the eyes producing a very weird effect as the box opened and closed. To add to the effectiveness of this stunt a loud speaker announcer was used. Catch lines were repeated over this speaker in the first person creating an effect that tied-in with the catch line of the picture: "It Comes to Life!" The lobby and the sidewalk in front of the theatre were constantly crowded with throngs attracted by this unusual ballyhoo.

The front display was authentically Egyptian in color and design. Egyptian figures and heiroglyphics were used on all panels, on the box-office front and in a border around the top of the lobby.

The forceful mummy face ads dominated the theatre advertising pages. Insert cards, street car cards and twenty window displays completed the campaign.

"We broke all 1932 house records with "The Mummy"! Keep the good work going, Universal!"
Adam P. Howell, Mgr.
Strand Theatre, Hartselle, Ala.

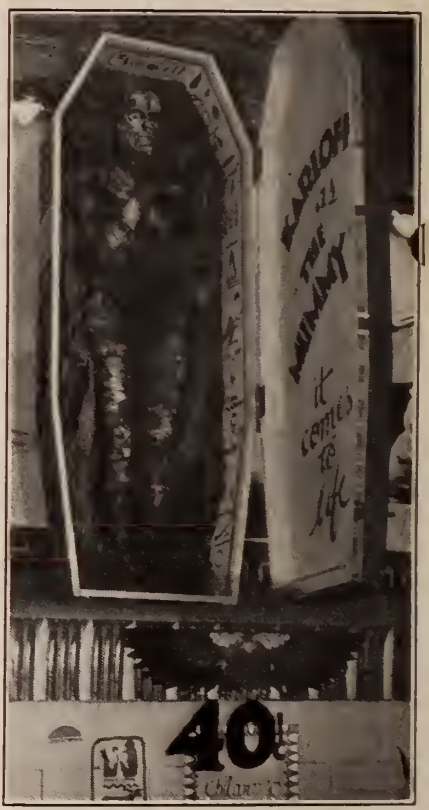
HOWELL CRACKS TOP—"MUMMY" SMALL CITY CAMPAIGN DOES TRICK!

CAMPAIGNING in a small city pays big dividends, too!", says Adam P. Howell, manager of the Strand Theatre, Hartselle, Ala., who just made a new high mark for his theatre with "The Mummy".

Cut-outs, lobby photos and lithos decorated the lobby while post cards reached the theatre's augmented mailing list. Matinee passes induced newsboys to call out: "THE MUMMY COMES TO LIFE" as they delivered their papers.

All available windows were used for advance showings of lithos and hand-painted displays. Hartselle and surrounding towns were deluged with a house-to-house and hand-out distribution of heralds. A two weeks advance electric sign under the marquee announced Karloff in "The Mummy".

Forty inch ads were used in local papers and slightly smaller space was taken in out of town papers.



Mummy over the box-office at the Alhambra. Electric motor opened and closed case cover, green light flashed in mummy's eyes. A loud speaker was used to repeat catch lines as though coming from the mummy. (See pressbook for details).

"TOM MIX ALWAYS BRINGS THEM IN FOR ME,"

Says Exhibitor J. E. Courter, Courter Theatre, Gallatin, Mo., in Motion Picture Herald.

"The Mummy" Receives Rousing Welcome

Pittsburgh Praise

"Unsurpassed for Beauty"
(Pittsburgh Post Gazette)

"It has a first-rate idea . . . and it has been handsomely photographed.

"THE MUMMY has much in its favor. It may, by splitting a few hairs, be classified as an addition to the still popular "horror" series, but it possesses an intelligence and an academic refinement that the FRANKENSTEINS and the DRACULAS failed to reveal. Herr Freund's is essentially a photographic talent, and, with the help of Willy Pogany's scenic splendors, he has manufactured a work that is unsurpassed for sheer beauty."

"An Engrossing Adventure"
(Pittsburgh Press)

"It's hardly a secret to say that as a deft portrayer of sinister characters Karloff sets the pace on the screen. In "THE MUMMY" he projects another disturbingly fine characterization.

" . . . and engrossing adventure in myth and science.

"Events in "THE MUMMY" have the stamp of unmistakable interest. Quietly as a cannon on rubber tires does Karloff roll them into the startled consciousness of the audience.

"In the mummy role, Karloff is completely at home . . .

"Putting it briefly, the play has a quality of mounting nervous suspense. It is well staged and well acted."

"Fantastic . . . Exciting . . . Fascinating"

DORIS ARDEN, photoplay critic of Chicago Daily Times, calls "The Mummy" "as fantastic as thrillers come". Her review continues:

"Karloff has an even weirder role in this than he played in FRANKENSTEIN, — does a similarly excellent job of it. His performance in this is more exciting and more fascinating than anything he has done since that first role.

"The story captures your interest immediately . . .

"Zita Johann . . . is a charming and harrassed heroine."

May Tinee, well-known reviewer of the Chicago Daily Tribune, comments on "The Mummy" as follows:

"You sigh with relief when a certain scroll is burned and a certain appalling creature re-enters the silence from which he so terrifyingly emerged.

"How Boris Karloff ever manages to sleep at night is a mystery to me. He steps from one gruesome role to another with such celerity that I should think it would be difficult for him ever to feel like a normal human being. If, as they say, a good actor must lose himself in his character all the time he is engaged in portraying it—God help Mrs. Karloff! (I believe there is a Mrs. Karloff?)

"THE MUMMY has ben enacted, directed, and staged with a smart sense of values. Meaning—its production ensemble set out to scare you, and, be jinks, they do!"

New York Times:

"Fresh from his amiable massacres in 'The Mask of Fu Manchu,' Boris Karloff—now billed austerely as Karloff the Uncanny—is spreading desolation at the Mayfair. That there is a place for a national bogey man in the scheme of things was demonstrated by the crowds that clicked past the box office yesterday. In 'The Mummy' Karloff stalks out of his winding cloths after 3,700 years of restless sleep, and that is a hideous enough theme to freeze the most callous imagination.

"For purpose of terror there are two scenes in 'The Mummy' that are weird enough in all conscience. In the first the mummy comes alive and a young archæologist, going quite mad, laughs in a way that raises the hair on the scalp. In the second Im-Ho-Tep is embalmed alive, and that moment when the tape is drawn across the man's mouth and nose, leaving only his wild eyes staring out of the coffin is one of decided horror."

"Weirdly Different" says Detroit

THE Detroit Times, in reviewing "The Mummy" at the Fox Theatre, calls it "weirdly different from previous thrillers." It further states that "The Mummy" is a corking picture."

The Detroit News makes the following comment:

"If you're still in the market for a wholesome case of the jitters drop into the Fox and let Boris Karloff, now the accepted master of shiver-and-shake characterizations, carry you off on a fantastic trip up and down the corridors of old Egypt . . . is worth going miles to see. . . .

"The story . . . has been handled with rare imagination and is far more interesting than it is horrible . . . Settings for "THE MUMMY" have been impressively devised."

The Free Press of Detroit waxes enthusiastic in its review:

"Karloff keeps his followers on the edge of the seat as they watch him reveal what a real menace is like . . . weird . . . fantastic . . . Karloff in one of the most striking characterizations he has brought to the screen, amid unusual settings, and with a theme far off the beaten cinema path.

"Karloff is a fearsome figure . . . and he is scarcely less terrifying when he steps forth with his parchment-like countenance and his deeply sinister demeanor."

Chicago Applauds

ROB REEL, IN THE CHICAGO DAILY NEWS

. . . is one humdinger of a mystery thriller. It has an archæological background and much more dramatic meat than the average boo-film. It would even be a good idea for the youngsters because it is informative regarding excavations and museum findings.

Karloff does his best work to date here, to our way of thinking. And as for his mummy makeup, it is astounding.

A
BOMBSHELL
FOR YOUR
BOX-
OFFICE!
Universal offers
LEE TRACY
as the cockiest soldier on
the Western Front —
PRIVATE
JONES

From

UNIVERSAL PICTURES CORP.

730 FIFTH AVENUE

NEW YORK CITY

S·O·S ICEBERG

Printed in U. S. A.

UNIVERSAL WEEKLY
VOL. 32 NO. 7
JAN. 28, 1933

The Most Dynamic Star of today

LEE TRACY
in
"PRIVATE JONES"
Universal Production

This is NOT The MGM Trademark!

It Advertises A Universal Picture

It is one of 43—count 'em — 43 man-killing wild animals used by the nerv-iest man in the world in

The BIG CAGE

(Clyde Beatty enters a cage with 43 snarling lions and tigers to scare the life out of movie fans in the differentest story ever screened!)

All Over the Map!

THE FAME OF McNAMEE GROWS GREATER THAN EVER! - - - CASH IT!

Although Graham McNamee has been the ace announcer of the National Broadcasting Co. for years, his popularity continues to grow more widespread. Instead of tiring of him, as they do of many folks in the limelight, the fans like him more and more.

His broadcasting tour with Ed Wynn on a weekly national hookup has done more ot increase his popularity during the past few months than anyone thought possible. Millions upon millions wait for him every Tuesday night!

YOU CAN TURN THIS TO YOUR OWN BENEFIT BY ADVERTISING THAT YOU HAVE THE UNIVERSAL NEWSREEL WITH THE ACE BROADCASTER ON THE JOB!

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

"TERRIFIC" IS

No. 707 Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

The one word which expressed my excitement when I got through looking at "Nagana" was . . . "terrific!"

Never in all the 27 years that I have been in this business have I seen anything at all like the battle royal between a whole roomful of maddened and wild jungle beasts.

Let me give you just a fraction of one of the amazing scenes:

A scientist is trying to find a serum to combat sleeping sickness - - - experimenting with the blood of wild, jungle animals which are held in bamboo cages in his jungle laboratory. Suddenly the animals become excited, enraged. One by one they break through the stout bamboo bars of their cages and are free to roam in the laboratory.

Two of them start to fight. Another joins in. Then another and another and still more, until the whole room is a mass of snarling, clawing, biting, fighting wild animals.

It is the battle royal of the century!

The scientist's laboratory is wrecked. Test tubes filled with priceless serum are smashed. Beasts claw each other

THE ONLY WORD!

all over the place. The scientist and his helpers make desperate, heroic efforts to snare the fighting demons and get them back into their cages.

Gentlemen, this is one of the unforgettable scenes in "Nagana." I give you my personal guarantee that it will give your fans the most astonishing kick they have had in your theatre in years.

It was without doubt one of the most daring and difficult scenes ever shot for any moving picture. And it is just one of a series of unbelievable stunts with which this picture is peppered from start to finish.

The title "Nagana" means sleeping sickness, but I promise you there will be no sleepiness in your theatre while a totally new kind of story is being unfolded on your screen.

I am proud to be the one who presents "Nagana." I urge you with all my might to give it a circus exploitation, because no matter how far you go in your promises, "Nagana" will live up to anything you can say about it!

Carl Laemmle

DYNAMIC

says SCREENPLAY

"Jim Tully's powerful story of the prison camps loses none of its rugged virility in its dynamic picturization," says Screenplay. "A man becomes embroiled in a bitter feud, kills the violator of his home and is sentenced to life at hard labor in a chain gang mercilessly ruled by his cruelest enemy. It is a powerful and forceful story of raw, primitive life vividly enacted by Pat O'Brien, Merna Kennedy, Gloria Stuart. Universal. Rating AAAA."

LAUGHTER IN HELL

First Sound Apparatus in Greenland

NATIVES of Greenland, where Dr. Arnold Fanck took his company to film "S. O. S. Iceberg," were of course familiar with gramaphones and radios. They had never seen a moving picture sound apparatus, however, and were intensely interested in the first sound equipment ever to be brought to Greenland. Carl Laemmle sent Zoltan Kegl, well known Hollywood sound engineer, all the way from California to operate this apparatus. It required experience as well as skill to get sound results which would be commensurate with the marvelous photography which Dr. Fanck brought back with him.

Zaltan Kegl, Hollywood Sound Expert, explains apparatus to Greenland flappers. Film expert to cooperate with exhibitors.

Here Are The Winners

THE Carl Laemmle Appreciation Drive of Universal Exchanges is over. Exhibitors who aided and abetted the salesmen will be interested in the winners.

In the first place, the Western Division beat the Eastern Division. First time on record. All credit to E. T. Gomersall, and he gets a beautiful watch. Bill Heineman was the winning District Manager, and he also gets a watch, as does G. E. Craddock of Seattle; Ben Eisenberg, Chicago; J. F. Camp, Milwaukee; H. H. Weinberg, Los Angeles; W. S. McQuade, Oklahoma City; William Winnick, New York; Harry Young of Cleveland; Ben Price, New York; J. Davis of Boston, and Jules Liggett of New York.

New York Leading Exchange

But the big fight, after all, was to see what exchange would win the Five Hundred Dollars and the extra week's salary to all its employees. The fight, right down to the last decimal point, was between the Big U Exchange of New York, under the management of Leo Abrams, and the New Haven Exchange, under the management of Morris Joseph. New York won out and Leo gets the five hundred berries. William Kelly of Boston is the outstanding salesman and he wins five hundred, too. William Baker of Detroit is second. He gets three hundred, and Joseph Engel of Philadelphia, third, with two hundred. One Hundred Dollars each goes to Harry Furst of New York, Lou Patz of Des Moines, Jos. Krenitz of Cleveland, Joseph Huff of San Francisco and William Shartin of Minneapolis.

L. J. Schlaifer, General Sales Manager of Universal, on behalf of Carl Laemmle, Jr., has written a personal letter, thanking each of these winners and complimenting them on the showing they made. In part he said:

"I want to extend my warmest congratulations to both winners and losers. The losers at least have the personal satisfaction of knowing that their work helped their branch, their district or their division in its great showing . . . and helped materially in putting over one of the greatest sales drives every accomplished."

The UNIVERSAL WEEKLY
A Magazine for Motion Picture Exhibitors
Paul Gulick, Editor
Published weekly by the Motion Picture Weekly Publishing Company, 730 Fifth Avenue, New York City.
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Universal Pictures Corp.
(*All rights reserved*)
Vol. 32 Jan. 28, 1933 No. 7

Universal Engages Film Expert to Cooperate with Exhibitors

UNIVERSAL has created a new position, one which will be of interest to every exhibitor as well as to its own exchanges. Douglas Leishman, Manager of Branch Operations for Universal, this week engaged Eugene Moehring, film expert, to travel through the entire exchange territory of the United States and Canada, improving the conditions of film inspection. His services will be at the disposal of exhibitors as well as at the disposal of Universal exchanges.

Mr. Moehring has spent his entire business life with film. In addition to that, he is one of the first and one of the best-known sound experts in the United States. As first assistant and right-hand man to De Forest, he has had a unique opportunity to study and improve sound methods. He has also had extensive laboratory experience, part of it with Universal at Fort Lee.

In every exchange Mr. Moehring will give instruction to the inspection force not only in how best to inspect, but in the art of detecting the causes of every defect and damage to film. The course will include a new technique of cutting and patching and inserting, which will make for great improvement in Universal exchange service to exhibitors. Mr. Moehring left last night for Albany. He will continue his swing around the circle, going from Albany to Rochester and Buffalo.

Wittman and Milstein Return

SIG. WITTMAN and Harry Milstein returned this week to the Home Office from extensive trips through the territory. Both reported keen interest in Universal features and particularly in the Radio Star Featurettes on the part of exhibitors.

Carl Laemmle Cuts a Cake

Lower row, left to right: George Stevens, John Zinn, Maurice Fleckles, George Sidney, Sam Taylor, Lew Ayres, Tala Birell, Baker Paul Gross, Charlie Murray, Carl Laemmle, Carl Laemmle, Jr., Rosabelle Laemmle Bergerman, Ken Maynard, Nancy Carroll, Gloria Stuart, Stanley Bergerman, Carmel Myers, Zion Myers, Harry Zehner, Dave Werner. Top Row: Henry MacRae, Edward Laemmle, Sigmund Moos, Sam Jacobson, Christy Walsh, Frank Morgan (half hidden by Clyde Beatty), Karl Freund, Karloff (half hidden by Tom Brown), Kurt Neumann, James Whale, Robert Wyler, Al Cohen, William Nolan.

MOTION picture theatres and 80 Universal film exchanges throughout the world will dedicate the month of February to the 27th anniversary of the entry of Carl Laemmle into motion pictures.

Mr. Laemmle, oldest film executive in the industry, in point of uninterrupted service, has had a distinguished career, marked not only with the production of excellent motion pictures, but by his senational fight two decades ago against the motion picture trust, which he waged on behalf of the public and all independent producers.

He is Sixty Six

On January 17th, Laemmle celebrated his own 66th anniversary, reported his health as excellent, and stated that he believed he would be active in the making of motion pictures for a great many years to come.

Speaking this month in regard to the present condition of the industry, he declares:

"If producers could feel the public pulse, they could make good pictures unerringly. But they can't. The world is in a too chaotic state as a result of the depression.

"I believe the public needs entertainment more than ever before. Apparently, it wants more action and less dialogue. Universal is taking the lead in reducing dialogue to the minimum and restoring action to motion pictures.

Public Must Pick Stars

"The public must, during 1933, play its part in accepting new faces and new names.

"These are the stars of tomorrow.

"There can be no cheapening of product, although there is a cheapening of production costs. The industry is merey eliminating waste."

Offers Heartiest Congratulations

QUIGLEY PUBLISHING COMPANY, Inc.
1790 Broadway
NEW YORK
Office of the President

December 12, 1932

Dear Mr. Laemmle:

I note that you will soon be celebrating the twenty-seventh anniversary of your entrance into the motion picture business.

May I, in this connection, offer to you our heartiest congratulations on your twenty-seven years of successful accomplishments in the industry and express the wish that there shall be for you many more years of successful and happy attainment in the world of motion pictures.

Mr. Carl Laemmle, President,
Universal Pictures Corporation,
730 Fifth Avenue,
New York City.

Cordially yours,

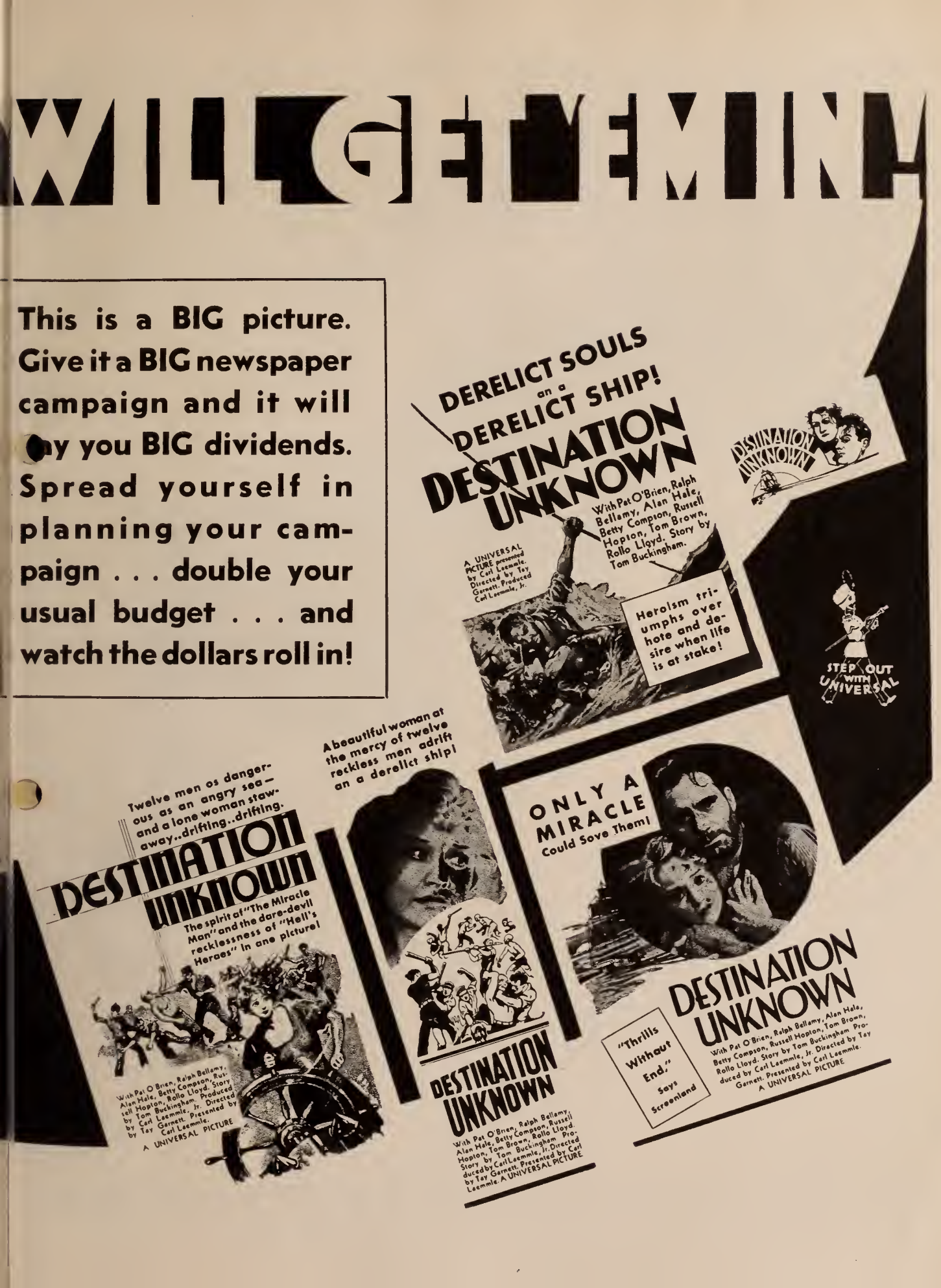
Martin Quigley

ADS LIKE THESE

On these two pages are small-size reproductions of the newspaper ads taken direct from the press book. Get your copy and use every possible one of the scores of exploitation angles the book presents!

WILL GET 'EM IN

This is a BIG picture. Give it a BIG newspaper campaign and it will pay you BIG dividends. Spread yourself in planning your campaign . . . double your usual budget . . . and watch the dollars roll in!



At Last—Walter Winchell in a Motion Picture

Rowland and Brice sign famous columnist for a series of four Radio Star Featurettes in Broadway's most spectacular scoop.

First picture now ready for release entitled "I know Everybody and Everybody's Racket."

Joan Castle seated at the table; Paul Whiteman, famous orchestra leader, weighing one hundred pounds less than in "King of Jazz"; Walter Winchell, famous columnist, and Jack Fulton soloist with the Whiteman Orchestra at the Biltmore.

Above: *Art Jarrett, radio star, and Ruth Etting, Ziegfeld Follies girl, radio singer and vaudeville headliner.* At right: *Joan Castle, stage actress, and Walter Winchell in scene from Winchell's first release, "I Know Everybody and Everybody's Racket."*

Irene Taylor, who sings with Paul Whiteman at the Biltmore and in "I Know Everybody and Everybody's Racket."

THE Radio Star Featurettes are getting better, more starful and more entertaining every moment. The most recent of the Rowland-Brice productions to be screened is Walter Winchell in "I Know Everybody and Everybody's Racket." It is set for immediate release, and is bound to be a cleanup.

Think for a moment of getting Walter Winchell in a picture! Universal was ready to pay this Babe Ruth of Broadway columnists forty thousand dollars to appear in "Okay, America," but the time allowed for filming the picture did not fit in with Winchell's newspaper and radio plans and the plan fell through. Now Rowland and Brice have him on contract for four pictures. What a break! Walter Winchell, the man who made America columnist conscious.

Winchell Swell Actor

Winchell registers one hundred percent in his first picture. He's an actor as well as a reporter. Rowland and Brice took every precaution to make this first picture of his a pip. In the first place, they got another columnist, Mark Hellinger, to write the story. Then they got Paul Whiteman, star of the "King of Jazz" and his band, as the musical background, and his two soloists, Jack Fulton and Irene Taylor and the Four Rhythm Boys as the singing features. Much of the action is photographed in the Biltmore, where Paul Whiteman is playing every night and broadcasting.

Among those who appear incidentally in the picture are Art Jarrett, Ruth Etting, Nick Kenny, Arthur Tracy, the Street Singer, and his wife, and Mr. and Mrs. Freddie Martin. These radio and musical personalities are supported by several very well known screen players. One is Joe Smiley, who was in the original Imp Company that Carl Laemmle started and which included Mary Pickford, King Baggot, Tom Ince, Owen Moore and George Loane Tucker. Joan Castle plays the role of Lancaster Lil, who confounds the confident Winchell, who declares that he knows everybody and everybody's racket. Lancaster Lil, was one he didn't know. Another prominent player in this cast is Barry Townley.

NAGANA

WILL MAKE THEM FLOCK TO YOUR THEATRE TO SEE SIGHTS NEVER EQUALLED ON ANY MOVIE SCREEN! IT IS SIMPLY

TERRIFIC!

Universal Newsreel Reveals Sensation

Allyn Butterfield
Editor Universal Newsreel

Allyn Butterfield Invents The Giant Traveltype.

WITH its current issue No. 113 just released, the Universal Talking Newsreel has inaugurated a striking innovation, traveling titles, in which date line and heading introducing each subject moves across the screen similar to a traveling electric sign. The new development, the creation of Allyn Butterfield, editor of the newsreel, is called Giant Traveltype, and has been envolved as the result of much experimentation.

Three outstanding advantages are claimed for the new style titles. First, movement, in tempo with the subject matter of the newsreel. Second, better legibility due to the larger letters possible; and third, the introduction of a radical improvement.

New Titles Move

The new titles move across the screen like huge letters of brilliant electric bulbs against a dark sky, slowly enough for anyone to read easily and large enough to be seen from the back row of any theatre. The idea marks the first radical departure in the handling of newsreel titles in the entire history of this form of screen entertainment.

What It Will Do

Its sponsors believe it will accomplish much in upholding the impression of minute-to-minute news, in keeping with the news events shown. Printed titles cause a certain let-down in audience attention, which is expected to be eliminated by the new method.

The Universal Talking Newsreel, in taking this forward step, is living up to its progressive reputation. It was this reel which first introduced voice description of news events, with the radio announcer, as the Universal signing of Graham McNamee, noted Newsreel Talking Reporter. Since this innovation, this method of handling news pictures has been widely adopted.

With Newsreel From Start

Butterfield, who is responsible for the Giant Travel-type, has been with the present Universal Newsreel since its inception. He is well known in the motion picture industry, having starred with Vitaphone in 1915 and having been identified in the production end of the business for the succeeding eight years, editing features and serials, for practically all of the major companies. He turned to the newsreel field in 1923, joining the International Newsreel editing staff.

When Carl Laemmle started the Universal Newsreel again, in 1929, with Sam B. Jacobson as Editor, Butterfield joined the new staff as Associate Editor. Last November, when Jacobson was transferred to an important production executive post at Universal, Mr. Laemmle selected Butterfield to handle the newsreel.

Paul Lukas
in "The Kiss Before The Mirror"

First Home Town Role

THE busiest leading man in Hollywood is Paul Lukas. In all the time he has been under contract to Universal, however, he has only played one Universal role, the lead in "Strictly Dishonorable." His role in "The Kiss Before The Mirror" is particularly fitted to this handsome Hungarian actor. The play was written by a Hungarian, Ladislaus Fodor. To the manner born, Lukas has added a splendid career as an actor in Budapest. His role in "The Kiss Before The Mirror," however, is his first home-town role.

There is a considerable cosmopolitanism about this picture. James Whale, its director, is an Englishman. Karl Freund, the photographer, is an Austrian: while Nancy Carroll is Irish. Others in the cast are Frank Morgan, Gloria Stuart, Jean Dixon, who played in "Once in a Lifetime" in New York, Walter Pidgoen, who was in Universal's very first sound picture and Charles Grapewin.

"STRANGE AS IT SEEMS is one of the best short reels on the market. I feature my short reels the same as feature pictures and in many cases the shorts will save the show," says R. W. Reckman, Lyric Theatre, Greenville, Ill., in Motion Picture Herald.

The screen's team!
The scream team!
The scream of teams!
The team of teams!

SLIM
SUMMERVILLE
and **ZASU PITTS**

THEY JUST HAD to GET MARRIED

Crashing thru to absolute SMASH BUSINESS at Orpheum, Des Moines; Eckel, Syracuse; Alhambra, Milwaukee; Davis, Pittsburgh; Spreckels, San Diego; and in dozens of other key spots!

What They Say About Uni

GRANADA*REX
THEATRES
LEWISTON, IDAHO
EDWIN RIVERS - FORD BRATCHER

Sixteenth
January
1933

Mr. Carl Laemmle, Pres.
UNIVERSAL PICTURES CORPORATION,
New York City.

Dear Mr. Laemmle:

Congratulations on your 27th business Anniversary Celebration and also on your good judgment in re-establishing the good old UNIVERSAL WEEKLY.

It is full from cover to cover of good live news and suggestions and is the first-read of all the publications that hit our desk.

Also congratulations on the fine quality of picture entertainment and the showmanship-packed angles back of each production your studio is regularly turning out in this year of the great entertainment draught.

Business can still be had despite the times, provided that an exhibitor has product such as yours to sell and uses a little god-given brains and energy to do it.

Give us more hits with "handles" on them such as "BACK STREET," "ALL AMERICAN," "THEY JUST HAD TO GET MARRIED" and "AIR MAIL."

It's a real pleasure to go to work on them and see the crowds come rolling in just like in the good-old-days.

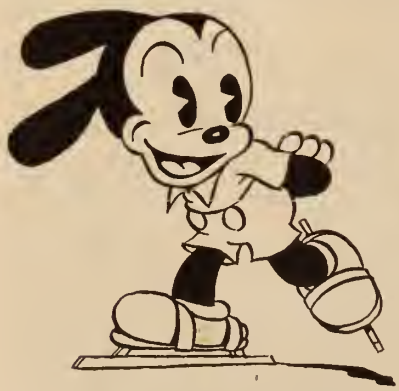
More power to you and best wishes from an exhibitor who buys Universal first every year and has yet to be sorry.

Cordially,

Eddie Rivers

GRANADA AND REX THEATRES

Lewiston, Idaho.

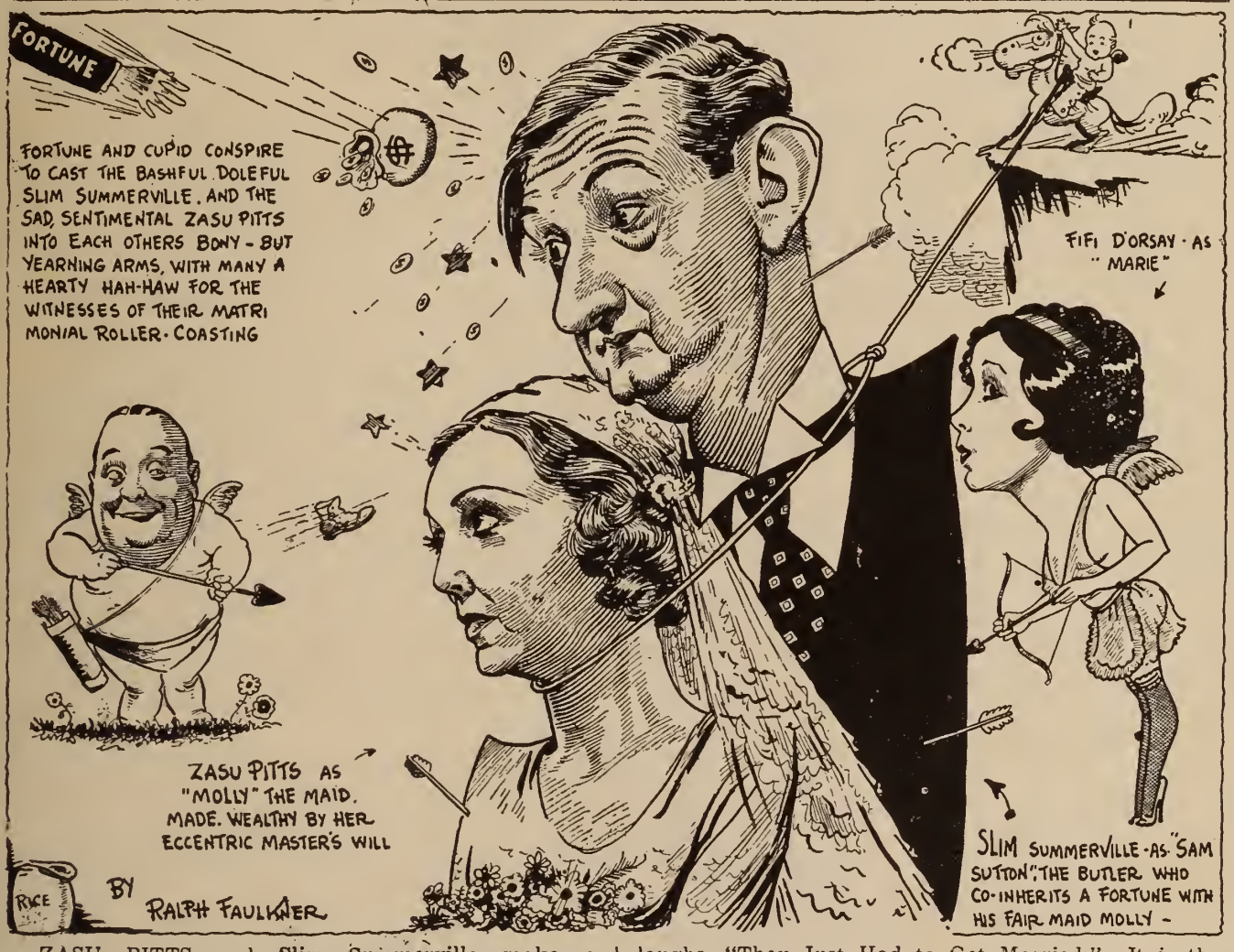


The Bigger You Bill
Him The More He'll
Mean to Your Show!

OSWALD
The Lucky Rabbit

...versal and Universal Pictures

A FUNNY PAIR, INDEED AT THE RIALTO THEATER



ZASU PITTS and Slim Summerville make a hilarious combination in a feature that is loaded with laughs, "They Just Had to Get Married." It is the main screen attraction at the Rialto Theater this week.

Cartoon in Four Columns by Ralph Faulkner in Washington Times

Boston Not "Afraid To Talk"

. . . works its audience up into a white heat of rage concerning corrupt practices in an unnamed city . . .

. . . it remains a pretty sharp indictment of petty politics in America . . . an excellent sort to see after the milk and water motion pictures that commonly come out of Hollywood . . . real strength lies in its story.

—Gordon Hillman,
Boston Daily Record

A dramatic picture of unusual merit . . . a powerful story . . . so well directed and so well acted, that it stirs the heart of the audience to sympathy and indignation . . .

. . . You'll watch it with absorbed interest.

—A. C., Boston Traveler

An unusually powerful film, one that directs a virile and terrible indictment at corruption in public life . . . This is a type of film of which Hollywood may be justly proud.

—Gordon Hillman, Boston Daily

"Clancy of the
is one of the
exciting serials
of the screen.
marvel at the
in every episode.
See it yourself."

"the Mounted
best and most
in the history
The world will
thrills that come
For heaven's sake

Suggested by the poem by

ROBERT W. SERVICE

With TOM TYLER, JACQUELINE WELLS, William Desmond, Rosalie Roy, Francis Ford. Directed by Ray Taylor. An Adventure Serial distributed by Universal.

STEP OUT WITH UNIVERSAL

"Love Birds" New Title Summerville-Pitts Feature

CARL LAEMMLE, Jr. announces that hereafter, "Niagara Falls," the new Slim Summerville-ZaSu Pitts co-starring feature comedy now before the cameras at Universal City, will be called "Love Birds."

New cast additions to support the comedy stars are Shirley Grey, who was substituted for Thelma Todd when the latter recently sustained serious injuries in an auto accident; Alexander Carr, and George Hackathorne. Rollo Lloyd who just completed his role in Universal's "Destination Unknown," and little Cora Sue Collins also have important parts. "Love Birds," which Sam Taylor is directing, marks Cora Sue's third featured assignment in the Summerville-Pitts comedies, the child actress having appeared prominently in "The Unexpected Father," and "They Just Had To Get Married."

Jobyna Howland Added to "Cohens and Kellys" Cast

JOBYNA HOWLAND, well known comedienne and character woman, has been prominently cast in "The Cohens and Kellys In Trouble" the newest and eighth co-starring vehicle for Charlie Murray and George Sidney, Carl Laemmle, Jr. announced yesterday at Universal City where the featured comedy is now in work. Other supporting players include Maureen O'Sullivan, Andy Devine, Frank Albertson, Arthur Hoyt, Herbert Corthell, Olive Cooper, Don Brody and Ed LeSaint. "Cohen" and "Kelly" will have no wives in this particular vehicle, written by Homer Croy and Vernon Smith. Geo. Smith is directing.

Tom Reed Returns

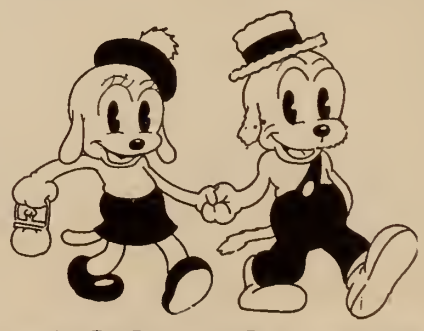
TOM REED, Universal scenarist, returned to Universal City this week to resume work following a four-month vacation in France, Spain, Italy, Austria, and Germany. While in Berlin, he spent a few weeks on the script of "S. O. S. Iceberg," Universal's forthcoming Greenland epic for which Tay Garnett and Dr. Arnold Fanch, who headed the film expedition into the arctic are now preparing the interiors in Universal's Berlin studio.

"Strange As It Seems" joins the popular craze with this Jig Saw puzzle in 11 x 14 size and striking color.

Two Expeditions to Gather Material for Hix Shorts

MANNY NATHAN and Jerry Fairbanks, producers of "Strange As It Seems," the Universal Short Subjects based on the John Hix newspaper cartoons, will utilize two expeditions into foreign countries this spring in quest of new material. They are now being prepared.

Curtis Nagel, photographer of "Romantic Journeys," will head the first group which will go to Haiti and Siam, working under the sponsorship of an eastern museum, the second expedition will plunge into the jungles of South Africa. Photographic records of strange and unusual happenings suitable for Hix to incorporate into his Universal featurettes, will be gathered by both expeditions.



POOCH The PUP

"These are always good," says Exhibitors Horn & Morgan, Star Theatre, Hay Springs, Neb.

"Lucky Dog" Now Chic Sale Title

CHARLES "Chic" SALE'S newest screenplay, "Pals," a story of the devotion between a man and his dog which the internationlly famous stage and screen comedian is making for Universal will be released as "Lucky Dog," Carl Laemmle, Jr. has announced.

"Lucky Dog," written and directed by Zion Myers, is now in its third week of production at Universal City and will be completed within the next few days. In addition to Sale and "Buster," the Wonder Dog, the cast includes Tom O'Brien, LaRita Parillo, Harry Holman, and Victor Sarno.

Wild Animal Break Feature Is Climaxed in "Nagana"

Universal, which started this thrilling picture action, puts on the greatest example of letting-the-animals-loose in it's Tala Birell production.

WITH the current cycle of jungle screenplays depending largely upon thrills for success, Hollywood movie producers are realizing more and more that the same basic elements that made a box office thriller fifteen years ago are just as effective today.

That there is nothing more thrilling than the release of several wild animals on the screen was first discovered back in 1917 by Carl Laemmle, pioneer film maker and president of Universal, when he produced an animal picture entitled "Joe Martin Turns 'Em Loose." "Joe Martin" was a monkey and he scored heavily with audiences—so heavily, in fact, that Mr. Laemme recently decided to inject a new 1933 version of the same idea in "Nagana," just completed at Universal City with Tala Birell and Melvyn Douglas in the leading roles.

A New Twist

"Nagana," a story of Africa, gives the fifteen-year-old thrill an entirely new twist. Instead of turning the animals loose to scare people to death, it is done in "Nagana" to save a life, and is the high dramatic point of this exciting production. But times have changed since Joe Martin turned them loose. Audiences now demand realism and they easily see through fakes. So in "Nagana" the animal jail break was accompanied by the most dangerous circumstances.

Vote of Thanks from Mr. Schulberg

ATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201 P

SERVICE
a full-rate
or Cable-
ess its de-
racter is in-
y a suitable
e or preced-
ddress.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

MINUTES IN TRANSIT
FULL-RATE | DAY LETTER

ved at

NS196 58 DL-MO HOLLYWOOD CALIF JAN 13 1933 1201P

CARL LAEMMLE
UNIVERSAL PICTURES CORPORATION

THE TWENTY SEVENTH ANNIVERSARY OF YOUR ADVENT INTO THE MOTION PICTURE INDUSTRY CALLS FOR A VOTE OF THANKS AND A PLEDGE OF GRATITUDE FROM EVERYONE ENGAGED IN MOTION PICTURES STOP FOR SO CLEANLY CLINGING TO YOUR IDEALS FOR SO COURAGEOUSLY AND STEADFASTLY FIGHTING FOR ALL THAT IS BEST ON THE SCREEN WE ARE ALL ETERNALLY IN YOUR DEBT

B P SCHULBERG

321P . . .

MOTION PICTURE
DAILY

Looking 'Em Over

"The Mummy"

(Universal)

It is a fascinating story that Universal weaves in "The Mummy," latest of the Karloff endeavors into the field of uncanny make-up.

Reminding of the mysterious fate that overtook Lord Carnarvon and Howard Carter, Egyptologists who unearthed the tomb of King Tut, the story gives living form to Karloff, high priest in the days of the Pharaohs, tells of his scheming among twentieth century moderns and his well-deserved end exactly at the moment when he is about to make away with Heroine Zita Johann.

Karl Freund, the German camera expert, who photographed that same "Variety" some years ago which sent Hollywood scampering to shifting photographic angles, directed. It is his first American picture and, while occasionally slow-moving, generally emerges as a very good job indeed. His vast knowledge of the camera serves him in good stead and does much for the picture as a whole.

Karloff's make-up is amazing and probably the most unique he has essayed to date. The rest of the cast, which includes David Manners in the romantic lead, does nice work.

"The Mummy" looks like entertainment built along popular lines. The paying line at the Mayfair yesterday was formidable and the house crowded. That proved something.

KANN

Billion Dollar Scandal

(Param

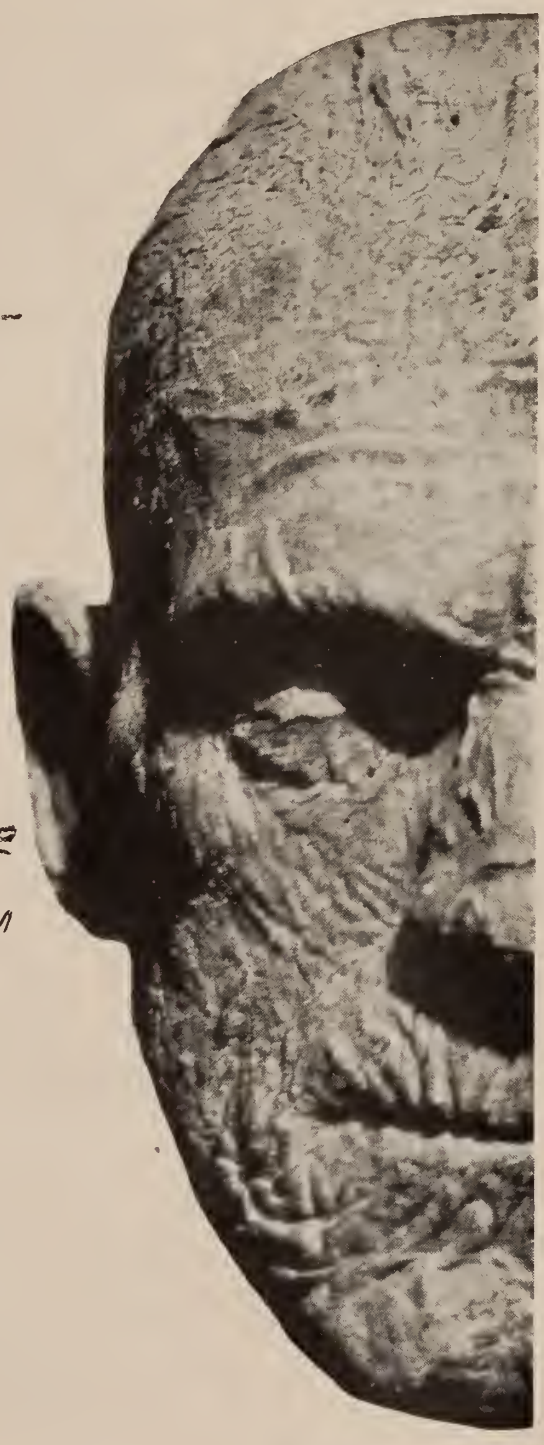
IT'S THE TALK OF THE SHOW BUSINESS!

Not enough Seats!

to take care of the Karloff fans who wanted to see

"THE MUMMY"

in Lincoln, Neb:



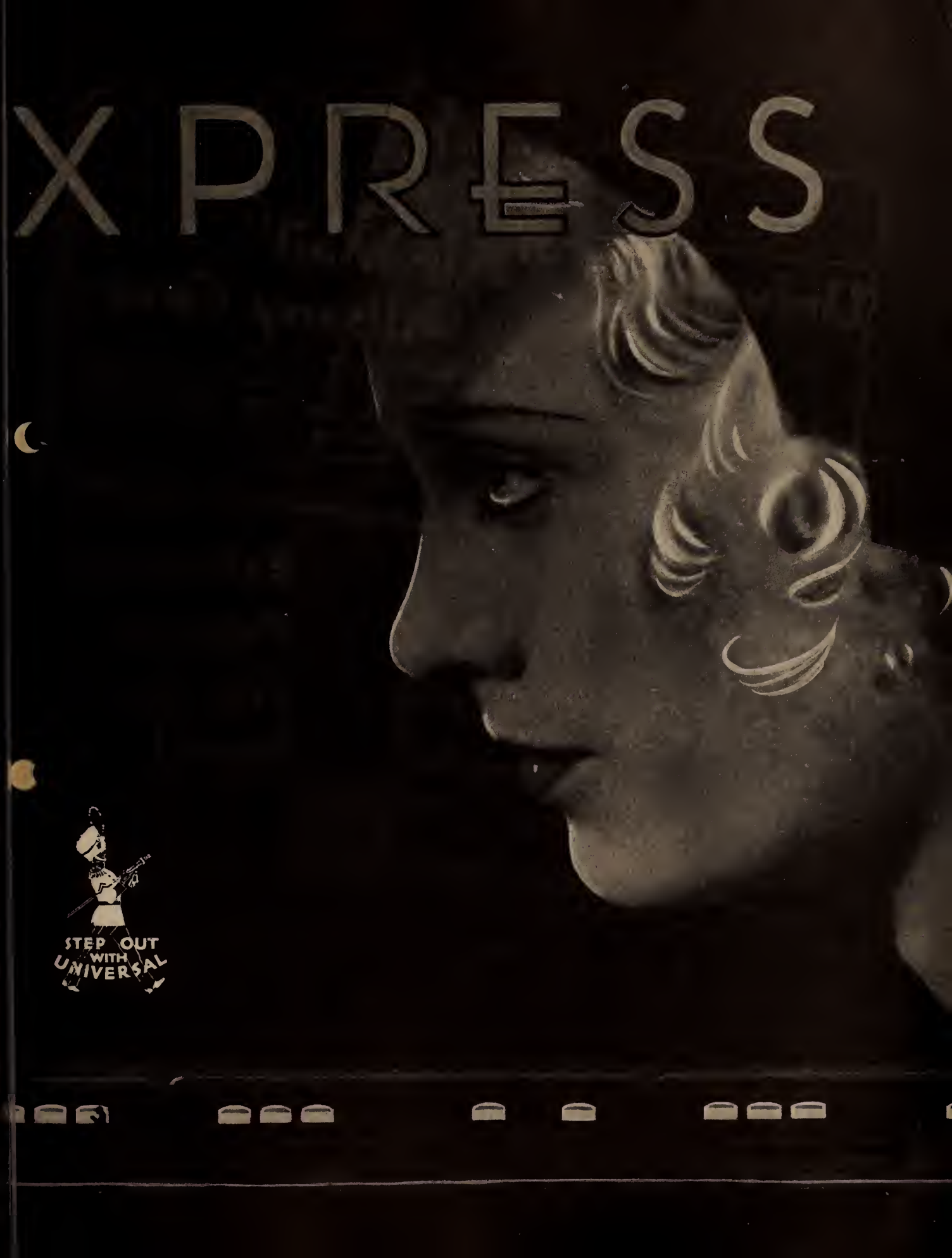
'The Mummy,' at the State, playing against a short-seated house, will show to more people than any other picture in town. The town has been 24-sheeted to capacity and looks good.

VARIETY

ROME E

A Lifetime of Adventure in One Night on a Train ! ! ! !

With ESTHER RALSTON, CONRAD VEIDT, Joan Barry, Harold Huth, Gordon Harker, Cedric Hardwicke, and many others. Directed by WALTER FORDE. A Gaumont Picture distributed by Universal. Presented by Carl Laemmle.


XPRESS
STEP OUT
WITH
UNIVERSAL

BOX OFFICE

Universal's "Air Mail" to Huge Albany Gross

Average Weekly Gross Figured as 100 Per Cent

Albany—Universal's "Air Mail," coupled with RKO Circus Internationale, playing at the Palace Theatre here this week, topped the attendance listings at 225 per cent with standing room only at every afternoon and most of the evening performances.

Exhibitors' Reports Tell the Story!

AIR MAIL: Pat O'Brien and Ralph Bellamy—Very good air picture. Played Nov. 27-28.—H. S. Kreighbaum, Char-Bell Theatre, Rochester, Ind. Family patronage.

AIR MAIL: Pat O'Brien, Ralph Bellamy—Good for any day in week. Phil March, Gay Theatre, Wayne, Neb. Small town patronage.

AIR MAIL: Ralph Bellamy—Exceptionally good. Running time, 83 minutes.—G. W. Yeaton, Ioka Theatre, Exter, N. H.

MOTION PICTURE HERALD

AIR MAIL: Pat O'Brien, Ralph Bellamy, Gloria Stuart—This picture is a thriller. Draws all classes and pleases them. This picture is O.K. anywhere. We want more of this kind. Played Dec. 4-5. Running time, 83 minutes. W. H. Robson, Rialto Theatre, Albion, New York. Mixed patronage.

THE UNIVERSAL WEEKLY SHOWMANSHIP SECTION

A DIGEST OF THE BEST EXPLOITATION IDEAS OF THE WEEK

BIG MEN IN SMALL CITIES

A Salute to Our Unsung Fighters!

HERE'S to the small-town exhibitor who campaigns his good pictures!

No thousand dollar newspaper advertising appropriation his! No costly front! No $200. billing campaign! No wad of money to spend on numerous side angles to a campaign!

He can't spend big money because he hasn't got big money to spend. And yet—**his problem to pull the people in is almost exactly the same as that which confronts the manager of the five-thousand-seat theatre in the big city!**

And HOW he meets that problem! He meets it with head work and leg work and a can't-be-licked spirit! Some of his methods might well be copied by a few of the bigger city showmen!

When he books what he thinks is a big picture that his people will go for, he aims right for that extra money—spending as little as he can to get it!

He cannot afford an extensive sniping campaign. But he can manage to buy half a dozen extra 1 sheets and get them posted in the six best spots in town. And several hundred heralds for hand picked distribution. He can pass the word on to everyone he meets about the great picture which is on the way. He teases it along on the screen and in his lobby well ahead of his playdate. He even manages to "promote" a 24-sheet location. When the papers from the bigger cities are telling the story about the success of the picture, he lets his people know at once that he is bringing it to them. He gets his daughter or son busy on the telephone calling up party after party telling them about the hit picture on the way. He ties up with the library if it is a "book" picture. He studies the pressbook well in advance and makes other tie-ups that are possible—tie-ups that cost but a few cents to carry out. He takes pains and trouble to make up attractive ads even for the home town sheet because he knows their typography is limited and a good lay-out helps.

And oh! The front he builds out of old compoboard, wielding the paint brush himself—cutting and mounting his posters for a big flash effect!

He has to skimp and save and scheme on every little nickel he spends. But he DOES spend a little extra on the bigger ones and he creates plenty of noise about them in advance.

Does he get that extra business? You just bet he does. It is mighty hard work for him to do it—but he is in a post where he has to be a mighty hard worker. In hard times—and good times, too,—he keeps going by the sweat of his brow!

More power to the small town showman!

—JOE WEIL

A BIG OPPORTUNITY!

Your attention is directed to page 28 announcing the "NAGANA" Exploitation Contest with cash awards for exceptional showmanship.

Read it carefully; and then study the pressbook, with special exploitation stunts, prepared for "NAGANA." Put on your thinking cap and get busy, now, with your plans for one of the best and most practical campaigns you ever put over! Not only will your box-office benefit, but you, too, will be in the running for one of the cash prizes.

Effective Advance Display

Mummy case display used as advance lobby announcement by George Henger for the Warner Midwest Theatre, Oklahoma City, Okla.

BOY! — WHAT A SMASH "CO-OP" THIS IS!

Edwin B. River's double truck in the Lewiston Tribune announcing his third annual New Baby Contest for "They Just Had To Get Married" campaign at the Granada

NEW BABY CONTEST SELLS "MARRIED" IN LEWISTON!

AS the feature stunt for his campaign on "They Just Had To Get Married," Edwin B. Rivers, smashed over his third annual New Baby Contest under the auspices of the Granada Theatre and leading merchants of Lewiston, Idaho.

River's contest last year for "Unexpected Father" met with such great success he decided to repeat it this year for the current Summerville-Pitts comedy. The idea is to get the merchants to offer merchandise and services to the first baby born in Lewiston after the opening of the picture. Sixteen business houses came in on the stunt which was announced in a double page flash carrying an ad announcement from each one and a full page from the theatre as shown at the left.

The New Baby Contest created a whale of a lot of talk in Lewiston and helped put "They Just Had To Get Married" over to the biggest gross since "Frankenstein." Try it for your campaign. It's easy to put over and is a great business stimulator for all concerned!

"MUMMY" CAMPAIGN "WOWS" DETROIT—"HAD TO GET MARRIED" BALLYHOO DRAWS

The mummy starts the girl on her 80 hour sleep in Detroit department store window. One of the stunts in the Fox Theatre's "Mummy" campaign.

AWARE of the big profit possibilities with "The Mummy" and that they had a big picture, worthy of a big campaign, Messers Dave Itzel, manager and Fred Schader, publicity manager of the Fox Theatre, Detroit, got together ten days before the playdate and mapped out a comprehensive group of showmanship stunts that put the picture over with a resounding bang!

Over a week in advance a mummy and case, prepared by the Universal Home office Exploitation Department, was set up in the lobby with a green spot playing on it. Two giant plaster bas relief masks of the mummy, with blinking lights in the eyes, were used for front displays with a marquee hanging sign that also featured large heads of the mummy with flashing eyes.

A classified ad addressed to persons believing in reincarnation brought over two thousand inquiries which were answered with a post card ad for the picture. This card was sent to members of the local Rosicrucian Order also, to arrange for theatre parties.

For a ballyhoo, a tie-up was effected with a large department store and a mummy and girl act put on in the window. The mummy was delivered to the store in a truck bannered with the picture billing. After being placed in the window with the girl, the mummy "came to life." He then put the girl in a trance. For the next eighty hours the girl slept in the store window. On opening night she was taken to the stage of the Fox theatre and awakened by the mummy. During the time the girl was sleeping in the window the mummy put on a mechanical man stunt with signs selling the picture. A special detail of three mounted and five regular policemen were required to handle the crowds drawn by the ballyhoo.

Tie-ups were secured with the Detroit Museum, Detroit University and the public libraries. Large newspaper space was used the day before and on opneing day. Andy Sharick, Universal exploiteer assisted.

Bride and Groom Ballyhoo Draws Crowd for "Married"

J. C. MOHRSTADT, manager of the Missouri Theatre, Hayti, Mo., used two house attaches for a bride and groom ballyhoo to plug his engagement of "They Just Had To Get Married" and secured splendid results not only from Hayti but from surrounding towns as well.

The two men dressed as bride and groom left the theatre at the busy noon hour and paraded around the business section with a large crowd following them. When they had completed the circuit of the main streets Mohrstadt drove up in a car and picked them up. The car was painted with the picture and theatre billing and had tin cans, cow-bells, old shoes and white streamers tied to it. It made a few trips around the town and then proceeded to several nearby towns where the stunt was repeated with equal success. The gag was pulled on opening day and drew better business to the theatre than it had enjoyed in the past several months. Fine showmanship, Mohrstadt!

LIKES "U" ADS!

ADVERTISING DIRECTOR,
Universal Pictures Corp.,
New York City.

Dear Sir:

I have been intending to write to you for a long time . . . to congratulate you on the calibre of advertising material contained in your wonderful press sheets.

Especially is it important to the small town exhibitor that ALL TYPE MATTER be contained on the mat, as you are doing.

Small town newspapers have not the type facilities . . . nor the expert composers to duplicate the ads otherwise. Keep it up.

Sincerely,

Edwin B. Rivers
GRANADA AND REX THEATRES
Lewiston, Idaho.

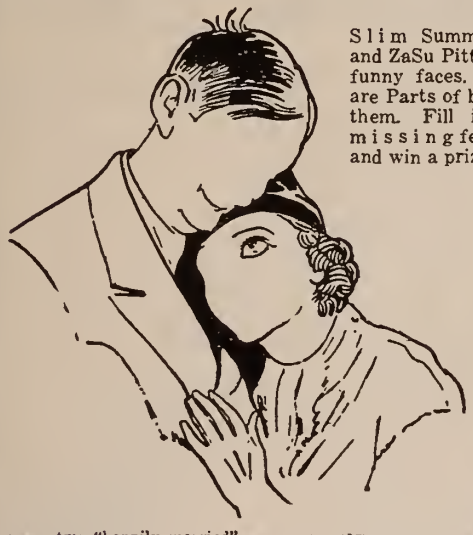
"MUMMY" AND CROWDS ALWAYS TOGETHER

Here you see the "mummy" being delivered to the detroit department store where he "came to life" and put the girl to sleep, as a ballyhoo for the Fox Theatre's engagement of "The Mummy."

COMEDY GAG IDEAS THAT BROUGHT $ $ $ $ $ $MILE$ TO THE BOX-OFFICE!

THE WASHINGTON DAILY NEWS

Can You Draw Funny Faces?



Slim Summerville and ZaSu Pitts have funny faces. Here are Parts of both of them. Fill in the missing features and win a prize!

There are two "happily married" looks of bliss and contentment that fit perfectly into the above half-completed sketch.

Get your pencil busy and finish the portraits. When you are thru, what'll you have? Slim Summerville and Zasu Pitts, starring at the Rialto Theater in "They Just Had to Get Married."

Enter this Rialto-Daily News contest, send in your completed drawing and you may be lucky and win one of the following prizes—First, $15; second, $5; third, $5, and five additional prizes of $1 each.

All drawings must be in the hands of the Summerville-Pitts Contest Editor, Washington Daily News, by 6 p. m., Thursday. Winners will be announced Saturday. You can send as many entries as you like. This same blank-face picture will be run tomorrow and Wednesday.

A Newspaper Contest that tells its own story. See press-book for complete details.

The pleasure of your presence is suggested at the Marriage of

SLIM SUMMERVILLE

and

ZASU PITTS

in

They Just Had To Get Married

IT'S THE MOST HECTIC HAPPENING IN THE HISTORY OF MATRIMONY

with the following wedding guests

ROLAND YOUNG
FIFI D'ORSAY
VERREE TEASDALE
C. AUBREY SMITH
HENRY ARMETTA
CORA SUE COLLINS

UNIVERSAL PICTURE

TODAY AND ALL THIS WEEK RIALTO

Above: Wedding Invitation used as a Newspaper Gag, and also distributed in envelopes as a throwaway

CONFIDENTIAL!

WHAT A BRIDE SHOULD KNOW!

9th at G

CONFIDENTIAL!

WHAT A GROOM SHOULD KNOW!

9th at G

Four page teaser booklet throwaway used successfully by the Rialto Theatre, *Washington*.

$100.00 IN PRIZES!

FOR THE BEST EXPLOITATION CAMPAIGN ON

"NAGANA"

ROTOGRAVURE HERALD

SHOWMANSHIP CONTEST

EXHIBITORS! Universal offers SIX CASH AWARDS for the best all-around exploitation campaigns actually executed on "NAGANA." Big money for tried and proved box-office ideas.

"NAGANA" is a natural for exploitation! It has two great angles: THE TERRIFIC WILD ANIMAL THRILLS p—l—u—s EXOTIC LOVE IN THE JUNGLE! It's a challenge to any man's showmanship!

As you see from this page, great accessories are ready to help you. All are reproduced in the press-book! If you've booked "NAGANA", get your copy of the big press-book right away and start working out your plans pronto!

CONTEST CONDITIONS

1. Prizes will be awarded by Universal Pictures Corp.
2. Any person actually executing a campaign on "NAGANA" may enter.
3. Awards will be made for the best all-around campaigns, which include newspaper advertising, lobby display, publicity stunts, etc. (Prizes noted in box at right).
4. Entrants should submit ad clippings, samples of publicity, photos of stunts, and a typewritten summary of the campaign.
5. All entries must be mailed not later than April 15th, 1933.
6. Awards will be announced in the Universal Weekly within two weeks thereafter.
7. The judges will be Charles E. ("Chick") Lewis, Editor of the Managers' Round Table Club of Motion Picture Herald; Epes W. Sargent, Exploitation Editor of "Variety"; Joe Weil, Director of Exploitation, Universal Pictures Corp.
8. Address all entries to "NAGANA" Showmanship Contest, c/o Universal Pictures Corp., 730 - 5th Ave., New York City.

FIRST PRIZE
$50.00

SECOND PRIZE
$25.00

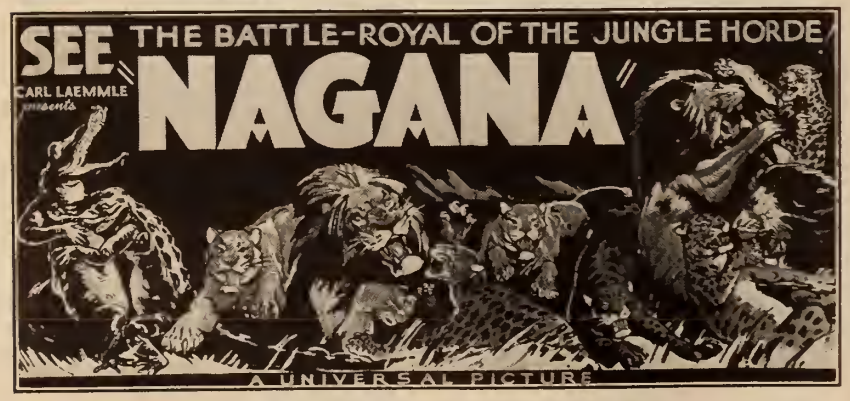
THIRD PRIZE
$10.00

3 PRIZES OF
$5.00 EACH

ROAD SHOW 3-SHT. and 1-SHT.

TWO 24 SHEETS

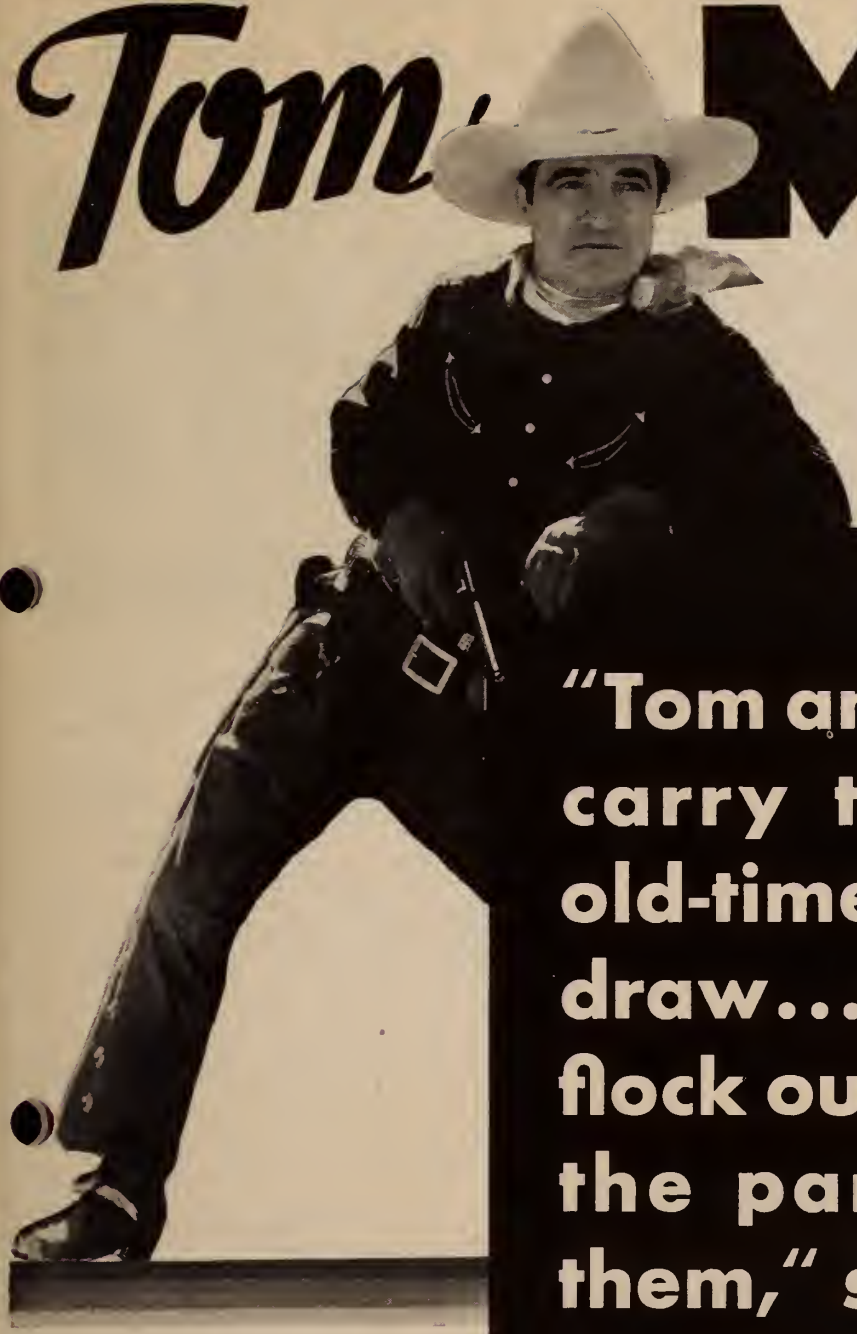
ABOVE—PICTORIAL 24-SHEET STAND
BELOW—ROADSHOW CIRCUS "24"



THE BIG COMPLETE PRESS BOOK

GET YOUR COPY NOW!

Tom MIX



"Tom and Tony still carry their good old-time box-office draw...The kids all flock out and bring the parents with them," says Exhibitor Eddie Rivers, Granada Theatre, Lewiston, Idaho.

"THEY JUST HAD TO GET MARRIED" — "AIR MAIL" — BOOSTED IN MILWAUKEE, INDIANAPOLIS, BY RADIO — NEWSPAPERS — FRONTS

A FOURTEEN day newspaper contest and a seven day radio contest featured Ken Collins' campaign for "Air Mail" at Dolle's Apollo Theatre, Indianapolis, Ind.

The Indianapolis Times sponsored the model 'plane building contest that won the co-operation of all schools, the Boy Scouts, Boys' Department of the Y.M.C.A., the Aviation Club of Indianapolis, the Chamber of Commerce and several hundred boys under the supervision of the local park board. The newspaper devoted several stories to the contest and the picture, and gave it daily breaks on its radio station. The planes were exhibited in the lobby of the theatre and turned over to the Salvation Army for distribution to poor children after the run of the picture.

The radio contest conducted over station WFMB offered ticket prizes for the best poems on "Air Mail." It was sponsored by a local baking company whose drivers gave a house-to-house distribution to 5,000 heralds.

Through co-operation of a local airport a plane was flown low over the city with fog horn blowing. The pilot dropped several thousand dodgers advertising the picture. Included were 250 blue tickets good for admission to the Apollo. This stunt was played up in the theatre ads.

The front display consisted of two large shadow boxes, several accessory airplane hangers and half a dozen large toy planes in action.

Display tie-ups were secured with the post office, the library and two dozen downtown stores.

ALHAMBRA GIVES SUMMERVILLE-PITTS COMEDY FINE FRONT AND LOBBY DISPLAY

THE very attractive front display, shown above, featured Fred Myer's and Al Kvool's campaign for "They Just Had To Get Married" at the Alhambra Theatre, Milwaukee, Wsic.

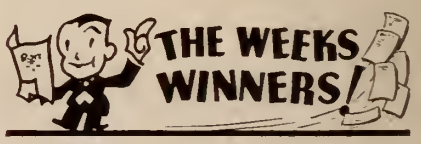
Following a pressbook suggestion the display was built up over the box-office and capped with a baby buggy and doll. The buggy was arranged so that it rocked back and forth mechanically adding animation. Around the lower part of the box office there was a display of babies' rattles, bottles, teething rings, etc., and a large ball and chain on which was painted: MEET THE WIFE . . . THE BALL AND CHAIN.

The front panels were adaptations of the posters with cut-outs of the stars and a full length of Fifi D'Orsay to add spice to the display. The outer lobby was decorated with six 40 x 60 inch panels of enlarged stills pepped up with humorous lines from the dialogue. Bright, attractive colors were used throughout to build up the gay, party atmosphere of the display.

A 24 sheet cut-out of the heads of Summerville and Pitts was placed on top of the marquee together with a mounted title. It was lighted with a baby spot at night.

INDIANAPOLIS BOYS BUILD 'PLANES FOR "AIR MAIL"

The lobby exhibit of model 'planes entered in the contest that was part of Ken Collins' campaign for "Air Mail."



The parade of UNIVERSAL WEEKLY CERTIFICATE OF MERIT winners marches on with five new names added to the honor ranks this week. Here they are:

ROBERT SISK and TERRY TURNER, of the RKO New York office, for a real seat-selling front and ballyhoo at the Mayfair Theatre on "The "Mummy."

HARRY FURST, manager of the Palace Theatre, Lawrence, Mass., for a fine campaign on "The Mummy."

ROY ROWE, manager of the Warner Theatre, Pittsburgh, Pa., for exceptional work on his "Mummy" campaign.

SIMON GRIEVER, Manager of the Adams Theatre, Detroit, Mich., for unusual showmanship in exploiting "Laughter In Hell."

Congratulations, showmen! Your certificates, signed by Carl Laemmle, are in the mail!

"The MORTON DOWNEY 2-reelers are great entertainment," says the manager of the Roxy Theatre, Tacoma—

—and he and you and every other exhibitor will say the same of every one of Universal's 16 Radio-Star Subjects, featuring such big names as

WALTER WINCHELL

BOSWELL SISTERS

THE STREET SINGER

NICK KENNY

LOUIS SOBEL

ART JARRETT

PAUL WHITEMAN

RUTH ETTING

—and scores of other big-time NAME attractions.

Produced by
William Rowland-Monte Brice
Productions, Inc.

SOME FORTHCOMING UNIVERSAL PRODUCTIONS

TITLE	TYPE—AUTHOR—DIRECTOR	CAST
"COHENS AND KELLYS IN TROUBLE"	Comedy—Homer Croy and Vernon Smith, authors; George Stevens, director.	George Sidney, Charlie Murray, Maureen O'Sullivan, Frank Albertson, Arthur Hoyt, Jobyna Howland, Herbert Corthell.
"DESTINATION UNKNOWN"	Sea Drama—Tom Buckingham, author; Edward L. Cahn, director.	Pat O'Brien, Ralph Bellamy, Betty Compson, Alan Hale, Russell Hopton, Noel Madison, Tom Brown.
"DANGEROUS TO WOMEN"	Drama—Written and to be directed by Tom Buckingham.	
"LOVE BIRDS" *(Formerly "Niagara Falls")*	Comedy — Preston Sturges, Dale Van Every, Tim Whelan, authors; Sam A. Taylor, director.	SLIM SUMMERVILLE, ZASU PITTS, Shirley Grey, Laura Hope Crewes, Cora Sue Collins, Alexander Carr, Geo. Hackathorne, Rollo Lloyd, Maude Fulton, Henry Armetta.
"ONLY YESTERDAY	Drama—From the book of Frederick Lewis Allen, Screenplay by John M. Stahl, Arthur Richman, George O'Neill, William Hurlbut. John M. Stahl to direct.	
"LUCKY DOG" *(Formerly "Pals")*	Comedy-drama—Written and directed by Zion Myers.	CHIC SALE, Buster the Wonder Dog, Tom O'Brien, Harry Holman, Frank Beal, Victor Sarno, LaRita Parillo.
"PRIVATE JONES"	Drama—Richard Schayer, author; Russell Mack, director.	LEE TRACY, Gloria Stuart, Donald Cook, Russell Gleason, Shirley Grey, Emma Dunn, Walter Catlett, Richard Carle.
"S. O. S. ICEBERG"	Epic Melodrama—Story by Frank Wead and Dr. Arnold Fanck. Directed by Tay Garnett.	Leni Riefenstahl, Gibson Gowland, Ernst Udet, Sepp Rist, Walter Riml.
"THE BIG CAGE"	From the book by Clyde Beatty and Edward Anthony. Screen story by Edward Anthony and Frederick Reyher; directed by Kurt Neumann.	CLYDE BEATTY, Andy Devine, Vince Barnett, Raymond Hatton, Anita Page, Mickey Rooney, Ed Peale.
"THE INVISIBLE MAN"	Mystery melodrama—Book by H. G. Wells, screenplay by Gouverneur Morris. Directed by E. A. Dupont.	KARLOFF
"THE KISS BEFORE THE MIRROR"	Drama—Play by Ladislaus Fodor. Directed by James Whale.	Nancy Carroll, Paul Lukas, Frank Morgan, Jean Dixon, Gloria Stuart, Charles Grapewin, Walter Pidgeon.
"THE REBEL"	Drama—Story by Luis Trenker; directed by Edwin H. Knopf.	Vilma Banky, Luis Trenker, Victor Varconi.

FORTHCOMING TOM MIX PRODUCTIONS

TITLE	CAST	TITLE	CAST
"TERROR TRAIL"	TOM MIX, Naomi Judge, Raymond Hatton, Arthur Rankin, Francis MacDonald, John Sainpolis and Tony Junior.	"RUSTLER'S ROUND UP"	TOM MIX, Diane Sinclair, Noah Beery, Jr., Roy Stewart, William Desmond, and Tony Junior.

PRIVATE JONES

One of the greatest characters ever screened . . . .

— as played by

LEE TRACY

With GLORIA STUART, Donald Cook, Emma Dunn, Frank McHugh, Russell Gleason. Story by Richard Schayer. Adapted by Samuel Spewack, Bella Cohen, George Jessel. Produced by Carle Laemmle, Jr. Directed by Russell Mack. Presented by Carl Laemmle.

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